

THE ORGANS OF SPEECH.

Plate III. in A. v. Luschka's '*Der Schlundkopf des Menschen.*' reproduced by permission of the Publishers, Messrs H. Laupp & Co., Tübingen.

# THE SOUNDS OF SPOKEN ENGLISH

WITH  
SPECIMEN PASSAGES

IN PHONETIC TRANSCRIPTION,  
ANNOTATED, AND WITH A  
GLOSSARY AND INDEX

BY  
WALTER RIPMAN



NEW VERSION  
REWRITTEN, WITH MANY ADDITIONS

NEW YORK  
E. P. DUTTON & CO.

1920



*Printed in Great Britain  
by Turnbull & Spears, Edinburgh*

## PREFACE

EIGHT years have elapsed since the *Sounds of Spoken English* appeared, and six since they were supplemented by the *Specimens of English, Spoken, Read and Recited*. These little books were intended, in the first place, for English students, and particularly for those in Training Colleges; they have also been much used by foreigners, who however, require a fuller treatment of the subject than those whose mother-tongue is English and for their sake a new version seemed desirable.

The direct impulse for re-writing the two books came from Professor J. Lawrence of the University of Tokyo, who had prepared a complete concordance to the *Specimens* which forms the main part of the present Glossary. For this laborious undertaking I owe him a great debt of gratitude, which will, I am confident, be shared by many students of phonetics. So far as I know, such a concordance is unique in phonetic literature.

The next step was to annotate the *Specimens*: the concordance often showed variations of form and stress in words, which called for an explanation; often the same group of words might be read in several ways; often again it seemed well to add the pronunciation of kindred words. How fully the *Specimens* have been annotated may be gathered from the fact that there are forty pages of notes to twenty-seven of text.

The *Sounds* also called for renewed consideration, and it became increasingly evident that extensive additions were necessary. In the Introduction it was desirable to treat more adequately the question of standard speech. The description of the organs of speech needed little change. On the other hand, the sections dealing with individual sounds required expansion, and a comparison of the old version with the new will show many corrections and

additions. Much attention is now given to orthoepy, of which hardly any account was taken before; and a number of sentences for practising the sounds have been supplied. Considerable changes have also been made in the section that deals with the sounds in connected speech. There are several new Appendices, dealing with the Pronunciation of Proper Names, the Pronunciation of Foreign Words, Varieties of English Speech, the Sounds of Child Speech, and Imperfect Rhymes; also a brief Bibliography. The Glossary contains over 5000 words. While it can lay no claim to be exhaustive, it includes a large number of words that have been shown to present difficulty; at the same time it affords an index to the *Sounds* and the *Specimens*.

It is a pleasant duty to express my gratitude to several friends who have assisted me by reading the proofs and have contributed valuable corrections and suggestions; I have received help from Miss Annakin (of the Training College, Leeds), Mr G. E. Fuhrken (of the University College, Gothenburg), Prof. C. H. Grandgent (of Harvard University), Miss V. Hughes (of the Ashford County School), Mr Hardress O'Grady, Miss V. Partington (of Queen's College School), Prof. D. L. Savory (of Belfast University), Dr C. P. G. Scott (of the Simplified Spelling Board of America), and Mr W. H. Thompson, to whom I am particularly indebted for the extreme care with which he has read the proof, verifying every reference with most scrupulous conscientiousness, making many helpful suggestions, and thus adding materially to the value of the book.

I trust that in its new form the *Sounds* and *Specimens* will help to attract attention to the spoken word and make it easier for teachers to impart clear speech to our boys and girls, and for foreigners to acquire the pronunciation of our beautiful language.

WALTER RIPMAN

LONDON, May 1914

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## INTRODUCTION

THAT a book dealing with English pronunciation in quite a simple way should yet be intended for English readers as much as for foreigners may seem to require some explanation. "Have I not been talking English all my life?" the reader may ask; "why should I concern myself with the pronunciation of my mother tongue?" If he is quite satisfied with the way in which he speaks, and needs no help in teaching others to speak, then this little book is indeed superfluous—for him; but experience has shown that there are many who are groping about in darkness, anxious for light on the subject. It is above all the teacher who is constantly brought face to face with some difficulty on the part of a pupil. He realises that something is wrong in the pronunciation of a word, but he cannot clearly tell where the fault lies; he trusts that improvement will follow if he repeatedly utters the word correctly pronounced and gets the pupil to say it after him. To his distress the pupil still says the word in the old way, and at last the teacher gives up in despair. When a foreign language is attempted, the difficulties become even more apparent; but these we do not propose to consider here, except in so far as they throw light on our immediate subject, the pronunciation of English.

The foreigner who wishes to acquire a satisfactory English pronunciation may think that the imitation of a good model will suffice; and sometimes individual learners do obtain the desired result in this way. Extensive experience in the teaching of Modern Languages has, however, shown that the surest way of learning to pronounce a foreign language is by a systematic

(12) comparison of the familiar sounds of the mother tongue with the sounds of the foreign language. It is possible to derive benefit from a study of the phonetics of the foreign language alone; but it is far better to start from the firm basis of a knowledge of the sounds of the mother tongue. The foreigner, then, who wishes to learn English is advised first to analyse, as far as possible, the sounds of his language; just as the Englishman will find it much easier to pass on to the study of a foreign language if he has first studied the pronunciation of his mother tongue.

2. There are several ways of approaching the question. We may turn our attention mainly to the requirements of the public speaker—clergyman, actor, singer, lecturer, reciter, or politician; this is the province of the teachers of elocution. It must be confessed that these have rarely had a scientific training; in many cases they base their teaching on their own experience as reciters and on what their powers of observation have enabled them to learn from their pupils; and they frequently hand on traditions obtained from their own teachers, which may have nothing but old age to recommend them. It is to be feared that the majority of those professing to teach elocution are little better than quacks; and by no one is this more readily acknowledged than by the few who have made an earnest study of the art of public speaking and singing.

The physicist considers the production of sounds from another point of view; he measures the waves of sound with delicate instruments. The physiologist, again, studies the organs of speech in a state of health and sickness.

From all these the phonetician derives assistance. His concern is the spoken language generally. He seeks to ascertain how sounds are produced, and how they are represented in writing; he traces the changes which sounds undergo according to time and place; he attempts to determine the standard of speech for his own time and his own surroundings; he considers

how the pronunciation is best imparted to the young and to (2) foreigners.

When the reader has come to the end of this little book, he will see how complicated these problems are, and how much yet awaits solution; he may also have acquired some interest in these problems and desire to give his help. Such help is urgently needed; the number of serious students is distressingly small, and real progress can only be made if their number grows considerably.

Reference has been made to the question of **standard speech**; 3-1 it is convenient to discuss this at once, as the standard selected naturally affects the way in which the subject of English pronunciation is treated.

It is generally agreed that there are in this country two principal types of English speech: Southern English and Northern English (for an attempt to standardise which, see Dr Lloyd's *Northern English*, published by Teubner, Leipzig).

Southern English may be defined as the English spoken in 3-11 London and the southern counties. The definition will at once strike the reader as requiring some modification—for what form of English is not spoken in London?—and the dialect (or rather set of dialects) peculiar to London and known as “cockney” is certainly not to be set up as the standard.

The term “cockney” is often very loosely used.

3-12

Some employ it quite indiscriminately to designate all forms of Southern English speech, whereas it should be applied only to the speech of certain classes in London; the educated use what we may call standard speech, while the great majority of its inhabitants speak all kinds of intermediate variations.

Others again are positively unscrupulous in their use of the term: they apply it to any deviation from their own speech. As, owing to the uncertainties of our existing “standard” no two people pronounce all words in exactly the same way, the



(3.12) person who thus condemns the speech of others is by implication the only non-cockney in England.

3.121 In a similar way, some Britons call the phrases of English which they cannot at once place or identify "American"; and many Americans ascribe pronunciations which they do not like to Britons.

3.122 In this connection it may be well to warn against the loose use of certain figurative adjectives ("broad, flat, sharp, harsh, smooth, etc.") in the description of speech sounds.

3.13 If we confine our attention to educated speakers, we shall find that there is much agreement between them, from whatever part of the country they come. The chief features which distinguish northern from southern English are the retention of *wh* (§ 26.21); the use of [a] before *n, s, f, th* (§ 37.22) and for [æ] (§ 39.1); the use of [ɛ] for [e] (§ 41.1); two pronunciations of *or* (§ 43.221). The lengthening of the vowel in *book*, etc. (§ 45.101); the confusion of [ʌ] and [u] (§ 38.1), and the use of coronal vowels (§ 32.401) tend to be avoided in educated northern speech. Fulness of vowels in unstressed syllables is more common in northern than in southern English. See Appendix III (Varieties of English Speech).

3.2 The object of speech is to communicate what is in the mind of the speaker to others; the more adequately it attains this end, the better it is. If there is anything in the manner of speech which attracts attention to itself (for example, "talkin'" in place of "talking," or "'ot" for "hot"), then our attention is distracted from the subject discussed; we say that such faulty speech "jars" upon us. The same is true if the pronunciation is indistinct, or the voice pitched too high, or if the speaker stammers; we then suffer from the strain of listening, and again the object of speech, to communicate thought, is not attained with the least amount of effort. It follows naturally from what has been said that it is our duty towards our fellows

to speak in such a way that nothing disturbs them, nothing (32) strains their attention. To retain certain peculiarities of speech which we know to differ from general usage is nothing short of rudeness. In a great man we may overlook it, in acknowledgment of the services he has rendered to mankind; but we who are in a humbler position must endeavour to render it as easy and pleasant as possible for others to follow what we say.

We are now able to give a better definition of standard speech 33 as considered in this book: it is that form of carefully spoken English which will appear to the majority of educated people as entirely free from unusual features. This speech will be acceptable not only in the south of England, but in most parts of the English-speaking world; there is reason to believe that it is spreading<sup>1</sup>; and nowhere will it be unintelligible or even objectionable, as is clear from the usage of the stage where we expect to hear this very kind of English. It must be confessed that on some points there is uncertainty,<sup>2</sup> and these will be discussed later.

It is much to be desired that a standard of correct English 341 speech should be established. The teaching in our schools would then lose some of its present vagueness, for teachers would have more confidence in correcting the speech of their pupils; and speech would be less liable to change, especially if there were a spelling which adequately represented the sounds. During the last century there has been a growing tendency to uniformity in educated speech, which may encourage us to hope (341)

<sup>1</sup> There is ample evidence of this. See Professor Lounsbury's excellent book on *The Standard of Pronunciation in English*.

<sup>2</sup> It might be thought that reference to a dictionary would be sufficient to settle disputed points. However, it may be said that no dictionary—not even the familiar Webster or the great Oxford English Dictionary, now in course of publication—can be implicitly trusted in matters of pronunciation. On the whole our dictionaries strive to record educated southern English speech, with some concessions to northern English.

that before long we may arrive at some agreement. We have a tolerably good idea of the pronunciation of French, German, and Latin that we should teach in our schools; it is time we set our own house in order, and determined what we mean by "good English speech." When a great Conference is called to grapple with this problem, the result of the deliberations will probably be a compromise between Southern and Northern English.

342 At the same time each local education authority should undertake a linguistic survey of the district for which it is responsible. The features of local pronunciation and vocabulary thus ascertained should be embodied in a handbook available for the use of the teachers. This would have a two-fold advantage: it would make the teachers better able to appreciate and overcome the difficulties presented to the pupils by standard speech, and it would arouse their interest in the dialect, with the result that they would communicate that interest to their pupils and would thus check the decay of the dialects.

In the following pages we shall consider the organs of speech, the various classes of sounds, and how these are produced. Then we inquire into their combination to form words, and the combination of words in sentences. Incidentally we notice colloquial tendencies, the requirements of public speaking, and other topics arising naturally from our subject.

## THE ORGANS OF SPEECH

For speaking we need breath.

4.1

In ordinary breathing we take about the same time to draw the breath into the lungs as to let it out. In English speech we use only the breath which is let out; and when we are speaking we accordingly draw it in quickly and let it out slowly. This requires careful adjustment; if we are not careful, our breath gives out in the middle of a sentence. This is one of the things that jar, and must be avoided.

The more breath we can draw in (or inhale) at once, the longer we can use it for speech as we let it out (or exhale it). It is therefore to our advantage to grow accustomed to taking deep breaths, and thus to increase the capacity of the lungs.

"Deep breaths" expresses exactly what is wanted. The lungs are like two elastic bellows. We may expand them only a little; we can expand them a great deal. The student should make himself familiar with the shape of the lungs. They occupy the chest, which is a kind of box with elastic sides and bottom. The sides are held out by the ribs, and when the two sets of ribs are drawn apart, the sides of the box are made larger. The bottom of the box (called the diaphragm) is not flat, but rounded, bulging upwards when the lungs are empty. When, however, the diaphragm contracts so that breath is drawn into the lungs to their full capacity, it becomes practically flat. If at the same time we extend the ribs, then we have a considerably increased space for the lungs. Often, however, there is the less satisfactory kind of breathing in which the ribs are not sufficiently active. The descending diaphragm then presses on the soft parts under-

(4.2) neath, and this in turn leads to a pushing forward of the abdomen.

4.21 Another defective method of breathing consists in raising the shoulders for the purpose of increasing the capacity of the lungs. The shoulders should, however, not be moved at all in breathing.

4.3 Good breathing is essential not only for the singer or the public speaker; it is essential for every teacher and for every pupil. It is necessary for good speech, and it is necessary for good health. The teacher should ascertain as soon as possible whether his pupils are breathing well; a simple test is to determine how long they can hold their breath. They should certainly all be able to do so for forty seconds, and should gradually learn to emit a vowel sound for at least thirty seconds without a pause, and with uniform pitch and volume. Breathing exercises should form a regular part of the pupils' physical training, and the teacher should make a point of drawing the instructor's special attention to pupils whose breathing appears defective.

5.1 The teacher should also make sure that the air breathed is the best procurable under the conditions; he must never relax in his care that the ventilation is good. The results of recent research have not yet been sufficiently taken to heart, and much weariness and ill-health are still due to quite avoidable causes. It may be laid down as an absolute necessity that there should be a pause of at least five minutes in the winter, and at least ten in the summer between consecutive periods of teaching, the periods themselves not exceeding fifty minutes, even in the case of the oldest pupils of school age. During the interval the doors and windows should be thrown wide open, and the room flushed with fresh air. The floor should be either of hard wood treated with "dustless oil" or of cork linoleum. The blackboard should be wiped with a damp cloth, in order to prevent the chalk from vitiating the air. In this way the microbes and particles of dust will be sensibly reduced in number, and the proportion of oxygen in the air will remain satisfactory.

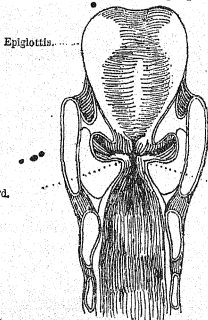
The seats and desks must be of such a kind that the pupils 5·2 will naturally assume positions favourable for good breathing. They must be graduated in size; the seats must have suitably curved backs; and there must be some adjustment by which the edge of the desk will overhang the edge of the seat when the pupils are writing, whereas there is a clear space between them when the pupil stands. This may be obtained either by making the desk as a whole, or the lid of it, move forward and backward; or by making the seat movable. It is not the place here to enter into further details with regard to these important matters; it must suffice to remind the teacher that unceasing perseverance is required. Gently, but firmly, he must insist that his pupils hold themselves well; not stiffly, of course, nor without variety of position. To sit rigidly means a great strain for a child; and it is very desirable that pupils should have frequent opportunities of changing their posture, and especially of resting against the back of the seat. The custom of insisting on tightly-folded arms is not to be encouraged.

It will often be found that a few minutes given to breathing 6·11 exercises in the middle of a lesson will serve to freshen the pupils. An excellent set of exercises is given in Dr Hulbert's *Breathing for Voice Production* (published by Novello), which teachers will do well to read and to put into practice. The exercises suggested by Mr Burrell in *Clear Speaking and Good Reading* (pp. 16 and foll.) are also recommended. Many of the throat troubles of which teachers complain are directly due to bad breathing and bad ventilation.

Singing and speaking in chorus, if heartily done by all, may be regarded as admirable breathing exercises, apart from their use in other respects.

A few words with regard to chorus work may be useful to the 6·12 teacher. If well carried out, it can be of great service. The individual is encouraged to speak up well; it is often found that the class speaking in chorus is better in pronunciation than the

- (6.12) majority of those composing it. When a child speaks alone, self-consciousness may make it hesitate or prevent it from raising its voice. But the chorus work must be guided with care and used with moderation. Nothing could surely be more objectionable than the monotonous sing-song into which the reading of a class is almost sure to degenerate if all or nearly all their reading is in chorus. The teacher will guard against this by making the pupils *feel* what they read, and thus insisting on expressive and therefore interesting speech.



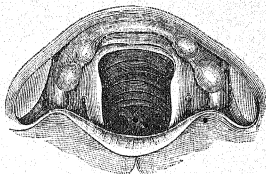
This diagram represents a vertical section through the larynx, the hinder part of which is removed, showing the narrowing through which the breath has to pass.

- 6.13 Cases of mouth-breathing, usually due to adenoid growths, cannot be cured by the teacher; but it is his duty to take the earliest possible notice of such a case, and to ensure that those in charge of the child are warned of the danger incurred by delay in consulting a medical man.
- 6.2 The breath on leaving the lungs passes through the windpipe—and in ordinary breathing there is nothing in its way. In speaking, however, there is often something in its way: a beautiful contrivance, capable of the most varied and delicate adjustment, and known as the **vocal chords**. They are situated where, in a map, the “Adam’s apple” is seen.

The accompanying illustration will serve to explain their (62) nature. It will be seen that the vocal chords spring from both sides of the wind-pipe. They are of the nature of flexible ridges or shallow flaps rather than of cords. By means of muscles acting on certain cartilages they can be brought closely or lightly together. We have then a soft fleshy part at one end, and a harder cartilaginous part at the other.

The position of the vocal chords, in other words the nature of 63. the *glottis* (i.e. the opening between the vocal chords), modifies the breath in many ways.

View of the vocal chords opened to their widest extent showing the windpipe to its bifurcation.



When they are apart, in what we may call the rest position, the breath passes through unhindered. When we want a particularly large supply of breath, as in blowing, we keep them still more apart. When we wish to "hold our breath," we close them firmly. When we wish to "clear our throat," we press them together and then let the breath come out in jerks; if this is done violently and (as a rule) unintentionally, a cough is produced; sometimes we do it slightly before the opening vowel of a word spoken emphatically (this is commonly the case in German, and is known as the "glottal stop"), and in dialects it sometimes takes the place of a consonant that has disappeared between two vowels (see § 24.121).

We may also close only the fleshy part, and leave the cartilaginous part open; then we speak in a whisper.



- 7-1 If we neither leave the vocal chords apart nor bring them together quite closely, but let them touch lightly, then the air as it passes out will make them vibrate; and, breath accompanied by this vibration is **voice**<sup>1</sup> in the narrower application of the word. In ordinary speech this vibration is an essential part of all vowels and of many consonants. They are accordingly called **voiced**<sup>2</sup> sounds; those produced without vibration of the vocal chords are **voiceless**.<sup>3</sup>
- 7-21 The vibration can be felt in several ways. Utter a long *s* and then a long *z* (the sounds at the beginning of *seal* and *zeal* respectively), again long *s*, again long *z*, and so on; at the same time put your fingers to your throat, or put your hands to both ears, or lay your hand on the top of your head, and you cannot fail to notice the vibration every time you utter *z*. Try it also with *f v f v f v*, etc., and with the sounds written *s* in *sure* and *z* in *seizure*, and the sounds written *th* in *thistle* and *th* in *this*. Then proceed to *p* and *b*, *t* and *d*, *k* and *g* (as in *go*). Lastly, utter a long *ah* with full voice, and then whisper the same sound softly. Ascertain in each case which sound is accompanied by vibration of the vocal chords.
- 7-22 Utter a long *f* and suddenly separate the lower lip from the upper teeth and nothing more will be heard; but utter a long *v* and again suddenly separate the lip from the teeth and you will hear the "voice" with a sound like the [ə] described in § 38-2. (It is the sound uttered when we hesitate in our speech and is usually represented in writing by "er . . . er."<sup>4</sup>)
- 7-31 It is important that the vibration should be good. If it is slow the pitch will be low; if it is quick the pitch will be high. But whatever the pitch, the vibration must be uniform. To practice this, dwell on various voiced sounds for a long time, emitting the breath slowly and regularly.

<sup>1</sup> Also called tone.<sup>2</sup> Or, toned.<sup>3</sup> Or, untoned, breathed.<sup>4</sup> "And when you stick on conversation's burrs,

"Don't strew the pathway with those dreadful ur's."

O. W. HOLMES.

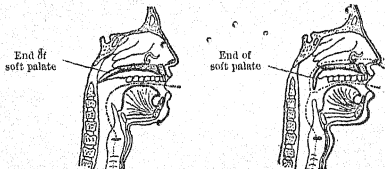
Only the voiced sounds can be produced with varying pitch ; 7.32 they are musical, the rest are noises. Notice, in choral singing for instance, how the tune is carried by the voiced sounds ; the voiceless ones seem to break the course of the tune.

When the vocal chords are short they vibrate more quickly 7.33 than when they are long, and quicker vibrations give a higher pitch. This explains why the average pitch of a woman's voice is higher than that of a man. When a boy's voice "breaks," this is due to certain changes affecting his vocal chords ; it is important that the voice should not be subjected to any excessive strain when it is in this stage.

Certain affections of the throat interfere with the action of 7.34 the vocal chords, and they become incapable of vibrating ; then we "lose our voice." When we "lower the voice," we make the vibrations slower, and lower the pitch. When we "drop the voice to a whisper," we are intentionally preventing them from vibrating. This much diminishes the carrying power of the voice, and we thereby ensure that our words are heard only by those who are quite close. A peculiar variety is the "stage aside," when the actor tries to convey the impression that his words are not heard by those near him, yet desires them to be heard by the spectators, many of whom are much farther away. This is a very loud whisper ; it naturally requires a considerable effort and is very tiring.

The breath which has passed between the vocal chords and 8.1 issues from the windpipe passes through the mouth, or through the nose, or through both. This is rendered possible by a soft movable flap which can at will be made to close the way through the nose, or—hanging loosely—to leave both passages open. Take a small mirror and look at the inside of your mouth, standing so that as much light as possible falls into it ; you will see this flap, the *velum*, hanging down with a kind of V in the middle, the lower extremity of which is known as the *uvula*. Still watching! your mouth, inhale through the nose and exhale through the mouth ; see how the velum moves as you do this.

- (8·1) After a little while try to move the velum, closing and opening the nose passage, without uttering a sound and without breathing.



The breath passing  
through the mouth only,                      through mouth and nose.

- 8·21 In French there are four nasal vowels (occurring in *un bon vin blanc*) in which the velum hangs loose, and breath passes through nose and mouth. In standard English such vowels do not exist, but another form of nasal vowel, producing a "twang," is sometimes heard in many forms of what may be called dialect speech. The Londoner is often careless about closing the nose passage, and some breath is allowed to pass out by that way so as to be perceptible to the ear in the form of friction, and to impair the quality of the vowels. The "nasal twang" is very noticeable in some forms of American English.

Dr C. P. G. Scott says: "It is not at all common, though it is 'very noticeable' in those who use it. It is rather individual than regional. In most of the cases I have noticed, the nose is narrow and bony (and the person, of course, rather 'native')."

- 8·22 Nasalised vowels are particularly common in the neighbourhood of the nasals *m*, *n*, *ng*, e.g. in *time*, *home*, *mine*, *long*; this is an example of assimilation (see § 49·32).

- 8·221 Pupils who show a tendency to nasalising can usually be cured by frequent exercises in uttering the mouth (or oral) vowels. Thus they may be taught to practise such pairs as *tie*: *time*, *tie me*: *time*. If the velum is very slack, it may be desirable to strengthen its muscles by the

use of "a velar hook made of a rubber penholder whose end is softened (8-221) in hot water and bent. The hook is inserted behind the velum and the vowels are spoken or sung while the hand pulls on the handle of the hook." E. W. Scripture, *Stuttering and Lipping*, p. 153.

The nasalising tendency may also be observed in untrained 8-23 singers and public speakers; it is undoubtedly a means of increasing the carrying power of the voice, and of reducing the effort of making oneself understood by a large audience. The same effect, can, however be produced by training the muscles of the chest by means of breathing exercises, and with more agreeable results to the ear.

It is, however, maintained by some teachers of voice production 8-231 that the best vowel sounds are produced when the velum does not quite prevent the passage of air through the nose.

In producing a nasal consonant (such as *m*), we stop the breath 8-31 somewhere in the mouth (*e.g.* at the lips when we utter *m*), and let it pass out through the nose.

A cold in the nose often prevents the breath from passing 8-32 through it; and this renders it impossible to produce the nasal consonants *m*, *n*, and *ng* (as in *sing*), the kindred sounds *b*, *d*, and *g* being substituted for them. A similar difficulty is experienced by children with adenoid growths. This is commonly called "speaking through the nose"; it is just the reverse.

As a rule, the passage to the nose is closed when we speak, 9-1 and the breath finds its passage through the mouth. The shape of this passage can be modified in many ways, because several organs of speech are movable.

The lower jaw can be moved up and down.

The lips can be closed, or kept lightly touching, or the lower lip may touch the upper teeth; or the lips may be apart, assuming various shapes, from a narrow slit to a large or small circle. They may also be thrust forward, protruded.

The tongue is capable of an even greater variety of position. Again watch the inside of your mouth by means of your little mirror. Say *e* (as in *he*), *a* (as in *father*), *o* (as in *who*), and

(9.1) observe the movements of your tongue ; then make the same movements but without uttering the sounds. You will soon feel how your tongue moves, without needing to look at it. This consciousness of the muscular action of your tongue is valuable, and you must take pains to develop it. Watch the movements of your tongue as you utter other vowel sounds ; they will be treated systematically in due course.

9.2 By means of these movable organs of speech the mouth passage assumes various forms ; it may still be wide enough to leave a free course for the breath, or it may be quite narrow, or it may be closed at some point.

If the passage is free, the result is a **vowel** ; if not, it is a **consonant**.

10. If the passage is so narrow at some point that the breath cannot pass through without rubbing or brushing, we have a **continuant** (sometimes called a fricative). Thus when we say *f* or *v*, the breath passes out through the teeth ; the only difference between the two sounds being that in saying *v*, the breath is also engaged in setting the vocal chords vibrating. Say *e* (as in *he*) and gradually raise the tongue still farther, thus narrowing the passage ; you will reach a point when you no longer produce a vowel, but a continuant, namely the sound heard at the beginning of *yes*. These sounds are called continuants, because we can prolong them at will ; indeed, we can dwell on them until no more breath is left in the lungs.

11. If the passage is closed altogether at some point, we have a **stop** ; the breath is stopped. Say *hope* or *wit* or *luck* and notice how in each case there is a closure at the end. Stops consist of three parts : the closing of the passage, a pause, and the opening of the passage ; this opening resembles a little explosion, and stops are accordingly sometimes called plosives or explosives. Observe that the ear does not require to perceive both the closure and the opening ; one is enough to give the impression

of the sound.<sup>1</sup> When you say *hope* or *wit* or *luck*, you need only (11) hear the closing of the passage; you can leave your mouth shut, yet to the ear the word will seem complete. (The sound will, however, carry farther if you open the passage again; and in public speaking it is therefore to be recommended.) Similarly, in uttering the words *pain*, *tell*, *come*, only the opening of the passage is audible; yet the ear is satisfied. In the middle of a word like *night-time*, carefully pronounced, we hear both the closure and the opening; and the interval between the two gives our ear the impression that there are two *t*'s. In quick speech, however, the closure is usually inaudible in such words or, more correctly, the sounds overlap.

Consider what happens in the case of *don't*, *stamp* (see § 49.1) and of such words as *vintner*, *lampman*.

The narrowing or closing of the passage may be effected at 12 various points. The lips may be partially or completely closed; the lower lip may be pressed against the upper teeth; different parts of the tongue may be pressed against the teeth, or the gums, or the palate. Pass your finger along the roof of your mouth, and notice that only the front of it is hard; we distinguish the hard palate and the soft palate.

When we are eating or drinking, the food passes down the 13 gullet, behind the windpipe. To prevent food entering the windpipe, which causes a choking sensation and coughing, there is the *epiglottis* (see the diagram on p. 10), a cartilaginous flap which covers the top of it; this flap is raised when we are breathing. Hence the wisdom of the rule, not to speak while you are eating.

<sup>1</sup> A teacher of elocution is said to have asked an assembly of teachers to pronounce in concert a word which he would give them, with the utmost accuracy and distinctness. He spelled the word c-a-t. "Now pronounce it all together." Whereupon they all said, with ferocious distinctness, something like this: kkhæhtth! Then followed the professor's moral: "Speak gently; [kæt], without any opening after the *t*, is enough." (Communicated by Dr C. P. G. Scott.)

14.1 In order that speech may have its full effect, it is necessary that the hearer should hear well ; this is by no means so common as is generally supposed. The importance of testing the eyesight is now recognised ; but the hearing is usually neglected. Attention must be drawn to this matter, as teachers often regard pupils as inattentive and dull, and reprimand them, when they are really hard of hearing. The teacher's mistake is to some extent pardonable, because the defect is easily overlooked, especially as a pupil may hear badly in one ear and not in the other, and thus seem inattentive only when the teacher happens to be standing on the side of his defective ear. Further, it is a defect which often varies in intensity from day to day, according to the pupil's general condition of health. These considerations point to the urgent necessity of instituting an inspection of the hearing in our schools. The teacher can himself apply the simple test of seeing at what distance the pupil is able to hear whispered double numbers, such as 35, 81 ; each ear should be tested separately, cottonwool being placed in the other, and the eyes should be closed, to prevent lip-reading. The teacher will note down the two distances for each pupil, and will probably be surprised at the variations observed. The pupils should be able to hear at a distance of 20 feet ; if they are slightly deaf (i.e. can respond at not more than 10 feet) they should sit near the teacher. It is clear that defective hearing should constitute a strong claim for a front seat in the class-room, more so than defective eyesight, which can usually be rectified by the use of suitable spectacles.

14.2. It is hardly necessary to point out that lack of cleanliness in the ears may interfere with the hearing, and that carelessness with regard to the teeth may lead to their loss and to defects of speech, apart from other unpleasant consequences. It is clear that anything in the nature of tight-lacing renders good breathing impossible ; and the fashion of letting the hair cover the ears is also to be discouraged, as rendering the hearing more difficult. In men, tight collars and belts often interfere with the breathing.

Lastly, teachers (particularly male teachers) require to be 15:1 warned against shouting; this only tires them and irritates the nerves of their pupils, while the same object can be achieved by careful articulation. Where it is used "to keep the class in order," the teacher should earnestly consider how it is that others can keep order without shouting; usually his difficulties in maintaining discipline are due to ill-health, overstrain, or general incapacity.

When the throat is relaxed, a gargle with some astringent will 15:2 be found a simple remedy; a solution of alum in water may be recommended for this purpose, or a bit of borax may be held in the cheek.



## THE REPRESENTATION OF SPEECH

16. From a very early time the attempt has been made to represent the spoken language by means of signs. Picture writing is a primitive and clumsy expedient. It was a great step forward when signs were used to represent syllables, a still further improvement when a separate sign was used for each separate sound.

At first writing was roughly phonetic, in other words, one sign was intended to represent one sound (or set of kindred sounds), and one only; and this is still what is required of an ideal alphabet. It is a commonplace remark that the English alphabet largely fails to fulfil this requirement. The same sign represents different sounds (*sign, sure, easy*); the same sound is represented by different signs (*catch, kill, queen, lack*). Some signs are superfluous (*c, x*); sometimes a sound is written, but not pronounced (*lamb, knee*); sometimes two signs, which separately express two sounds, when used together designate a third sound altogether different from these two (*ch* in *chat* and *rich*).

17. How are we to explain this bewildering state of things?

In the brief space here available it is not possible to give anything like a full history of our spelling. It must suffice to say that:

- 17.11 When English was first committed to writing, an attempt was made to represent the sounds as faithfully as possible by means of the Latin letters, giving them the values which they had in the contemporary pronunciation of Latin.

- 17.12 When English came to be written by the Normans, they spelled the sounds after the manner of French, which language

they had made their own during their stay in Normandy. Thus (17-12) they spelled the word *hus* (with *u* as in *truth*) *hous*, because in French this vowel was, and *us*, spelled *ou* (as in *tout*).

When the Latin language came to be extensively studied, at 17-13 the time of the Revival of Learning, it was noticed that many English words were connected with Latin words; but most of these English words had been obtained from French, where they had undergone various changes, especially the loss of certain sounds. In France as in England casual attempts were made to insert these letters, but there was no attempt at the same time to introduce the sounds. In the word *parfait* the *i* represents the *c* of Latin *perfectum*; this *c* was "restored," the word being written *parfaict*, but the pronunciation remained unchanged. Similarly the older *dete* and *douter* were now written *debte* and *doubter*, because of the Latin *debita* and *dubitare*, and the older *faute* was written *faulte*, because of the Latin *fallere*. In French these letters were dropped again later; but in English they have been kept, and in some cases have even come to be pronounced.

We now pronounce the *c* in *perfect*; the older *perfit*, *parfit* are preserved in the dialects. *Fault* was pronounced without *l* in the eighteenth century; see the quotation from Goldsmith on p. 149. According to Walker some still suppressed the *l* as late as 1839.

In spite of possessing many such letters which ran counter to 17-14 the principle that the spelling should record the sounds, the spelling in the sixteenth century still represented the pronunciation fairly well. As may be seen from early printed books, there was no uniformity in the spelling, though the variations were within understood limits.

Gradually the variety in printed books became less noticeable, 17-15 and a selection from the many spellings current in the Tudor age was made, not by men of letters or scholars, but by printers. The spelling was practically fixed by Dr Johnson's Dictionary (1755).

Our spelling may be said to represent the pronunciation of 17-16 the sixteenth century fairly well (always making allowance for the mute letters introduced by pedants); but it takes no account

(17.16) of the far-reaching changes in the pronunciation during the last three centuries. It has taken over from the past a number of spellings based on wrong etymologies, such as *sovereign*, *rhyme*, *scent*, *posthumous*; and it has ended by departing as far as possible from the phonetic simplicity and consistency which were characteristic of the English spelling in its earliest stages.

17.2 A much fuller account of our spelling will be found in Chap. 16 of the first series of Prof. Skeat's *Principles of English Etymology*, which should be read by all who are interested in the subject. As Prof. Skeat there remarks: "It is surely a national disgrace to us, to find that the wildest arguments concerning English spelling and etymology are constantly being used even by well-educated persons, whose ignorance of early English pronunciation and of modern English phonetics is so complete, that they have no suspicion whatever of the amazing worthlessness of their ludicrous utterances."

17.3 The subject of spelling reform is not within the scope of this book; but it presents itself naturally to all who take an intelligent interest in the language. In recent years the movement has made much progress owing to the activities of the Simplified Spelling Society (44 Great Russell Street, London, W.C.; annual subscription from 1s.); free literature on the subject may be obtained from the Secretary.

18. However distant a complete reform may be, it is certainly helpful to be conscious of the evil; only thus can we neutralise some of its bad effects. The most obvious of these is the lack of ear training in our schools, where the mother tongue has been learnt on the basis of the written and not the spoken language. The only method for teaching English reading and writing which can commend itself to the student of the language no less than to the student of childhood is the method identified with the name of Miss Dale. Apart from the sympathy and love of children pervading all her work, it is of unusual importance because she has solved the problem of starting from the spoken language, while avoiding all phonetic symbols.

It is, however, convenient for the student of phonetics to 19.1 have a set of generally accepted signs; otherwise he would be unable to express in writing the pronunciation in such a way that other students could understand what he meant. Without phonetic symbols the designation of sounds becomes awkward.

There are many phonetic alphabets; all else being equal, the 19.2 one most widely used is clearly the most valuable. We have therefore chosen for this book the **alphabet of the International Phonetic Association**, which is already well known in England owing to its use in a number of books for elementary instruction in French, German, and even Latin. It will commend itself to the student by its great simplicity. What will really present difficulty is rather the determination of the actual nature of the spoken word, than the representation of the sounds when once determined.

It has been found advantageous to give some knowledge of 19.31 phonetics to the pupils in our secondary schools before an attempt is made to acquire the pronunciation of a foreign language. When French is begun at the age of about ten, it is well to give at least one lesson a week to English phonetics during the preceding year. In the case of pupils entering the secondary school at about twelve, the most convenient plan is to devote the time assigned to French during the first fortnight or three weeks of the term to English phonetics. A book prepared to meet the needs of both classes of pupils is the writer's *English Sounds, for English Boys and Girls* (Dent's Modern Language Series, price 1s.); there is a special edition for use in Scotland.

Attention may also be drawn to the large chart of the *Sounds* 19.32 of *English* suitable for class use, and published in the same series. Small reproductions of the chart, with keywords, may also be obtained for the use of pupils, in packets of 30 (price 1s.).

20. We now give the sounds occurring normally in standard English, and their phonetic signs; the signs for consonants which are likely to be unfamiliar are enclosed.

20.1

## Consonants. 23

b	as in	<i>bat</i>	<i>rabble</i>	<i>tab</i>
p	as in	<i>pat</i>	<i>apple</i>	<i>tap</i>
m	as in	<i>man</i>	<i>hammer</i>	<i>ram</i>
d	as in	<i>dab</i>	<i>bidden</i>	<i>bad</i>
t	as in	<i>tap</i>	<i>bitten</i>	<i>pat</i>
n	as in	<i>nut</i>	<i>winner</i>	<i>tun</i>
g	as in	<i>gut</i>	<i>waggle</i>	<i>tug</i>
k	as in	<i>cat</i>	<i>tackle</i>	<i>tack</i>

ŋ	as in	<i>singer</i>	<i>sing</i>
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w	as in	<i>wit</i>	<i>persuade</i>
---	-------	------------	-----------------

ɪ	as in	<i>when</i>
---	-------	-------------

v	as in	<i>van</i>	<i>never</i>	<i>leave</i>
---	-------	------------	--------------	--------------

f	as in	<i>fan</i>	<i>stiffer</i>	<i>leaf</i>
---	-------	------------	----------------	-------------

ð	as in	<i>this</i>	<i>leather</i>	<i>clothe</i>
---	-------	-------------	----------------	---------------

θ	as in	<i>thistle</i>	<i>Ethel</i>	<i>cloth</i>
---	-------	----------------	--------------	--------------

z	as in	<i>zeal</i>	<i>easel</i>	<i>please</i>
---	-------	-------------	--------------	---------------

s	as in	<i>seal</i>	<i>lesson</i>	<i>lease</i>
---	-------	-------------	---------------	--------------

ʒ	as in	<i>leisure</i>	<i>rouge</i>
---	-------	----------------	--------------

ʃ	as in	<i>shed</i>	<i>ashes</i>	<i>dash</i>
---	-------	-------------	--------------	-------------

j	as in	<i>yes</i>
---	-------	------------

r	as in	<i>red</i>	<i>very</i>
---	-------	------------	-------------

l	as in	<i>lip</i>	<i>pallor</i>	<i>pill</i>
---	-------	------------	---------------	-------------

h	as in	<i>hot</i>
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<sup>1</sup> It is doubtful whether this can be called a sound of standard English see § 26.22.

## Vowels. 15

20.2

Attention should be paid to the signs for these, as many are unfamiliar. The examples given will convey only a general idea of the sounds, which are discussed in detail in § 36 and foll. The sign : indicates length, and ' half length.

i: is the vowel part <sup>1</sup> of *bead*.

ɪ is the vowel sound in *bit*.

e is the vowel sound in *bet* and the first vowel sound <sup>1</sup> in *braid*.

eɪ is the first vowel sound in *fairy*.

æ is the vowel sound in *bat*.

a is the first vowel sound <sup>1</sup> in *bite*.

ɑ: is the first vowel sound in *father*.

ɔ: is the vowel sound in *law*.

o is the vowel sound in *pot*.

o is the first vowel sound <sup>1</sup> in *boat*.

u: is the vowel part of *truth*.

ʊ is the vowel sound in *put*.

ə: is the vowel sound in *burn*.

ə is the second vowel sound in *better*.

ʌ is the vowel sound in *butter*.

<sup>1</sup> It is most important that you should not confuse *sound* with *letter*. 20.21  
Thus in *bead* we have the letters *e* and *a*, which represent vowels in *bed* and *bad*; but the *e* in *bead* has quite a different value from the *e* in *bed*. The two letters *ea* in *bead* together represent sounds which are described in § 42.2.

- 20·3 The following sentences written in the conventional and the phonetic spelling will give some idea of the use of this alphabet for representing connected speech, as spoken (a) very carefully, or (b) quite colloquially.

For purposes of convenience the  $\text{ɹ}$  and  $\text{ʊ}$  are not used in ordinary transcription, as there is no danger of confusion.

- (a) The serious student of phonetics soon grows interested;  
 ðə si'riəs stju'dənt əv fə'netiks su:n grouz intə'restid;

every fresh speaker presents new materials for study.  
 evri freʃ spi:kə pri'zents nju: mə'tiəriəlz fə stadi.

- (b) Did you hear what he told me last night?  
 dʒu hiə wət i təul mi lɑ's nait?

- 20·31 Observe that the accent [ $'$ ] *precedes* the stressed syllable. In the *Specimens of English* and in the Glossary the vowel of the stressed syllable is printed in this type.

## THE SOUNDS CONSIDERED SEPARATELY

### Consonants—stops.

The sounds which present least difficulty to the student are 21. the stops, in producing which the flow of breath is completely checked. We have already seen in § 11 that every stop, strictly speaking, consists of three parts, the closing and the opening of the passage and the pause between, and that only the closing or only the opening need be heard for the ear to distinguish the sound.

The interval between the closure and the opening may be noticeable, in which case we call the consonant double.

In the deliberate pronunciation of such a word as *unnatural* we may hear a "double" [n],—though there are not two separate [n] sounds. There is, however, a strong-weak-strong flow of breath. Similarly we may have a double [s], [l], etc.

Sounds in phonetic transcription are enclosed in square brackets.

Stops may be **voiced** or **voiceless**, that is, they may be produced 21.1 with or without vibration of the vocal chords (see § 7.1).

Stops may be produced by stopping the breath at some point 21.21 in the mouth and then letting it burst through the obstacle; these are **oral** stops.

The breath, stopped at some point in the mouth, may be 21.22 allowed to pass out through the nose; the sounds thus produced are called **nasal**.

For the sake of convenience the nasal sounds in producing which the breath does not also pass out through the mouth, i.e. which are not nasal vowels (see § 8.2), are included under "stops."

Utter the following sounds, and determine whether they are voiced or voiceless, oral or nasal: [p, g, n, t, b, k, m, d, n.]



- 21.3 According to the place of articulation we distinguish lip<sup>1</sup> stops, point<sup>2</sup> stops, front (palate)<sup>3</sup> stops and back (palate)<sup>4</sup> stops.

<sup>1</sup> Also called labial.    <sup>2</sup> Also called dental.    <sup>3</sup> Also called palatal.

<sup>4</sup> Also called velar (from *velum*, for which see § 8.1) and more usually, but less accurately, *guttural*.

22. Lip stops.—When the breath is stopped at the lips, three different sounds may be produced.

22.1 ① [p], when there has been no vibration of the vocal chords.

- 22.11 In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]; thus *Pay*, *pay!* [p<sup>h</sup>ei, p<sup>h</sup>ei]. This occurs mostly before accented vowels, and sometimes finally (*i.e.* at the end of a word, before a pause): *I hope* [ai hoep<sup>h</sup>].

- 22.111 An oral stop followed by [h] is called an *aspirate*. When the aspiration is strongly marked, it forms a characteristic of the speech of the lower middle class in London and some home counties. Aspirates are common in German, but practically unknown in standard French.

- 22.12 [p] is written *p* or *pp*; rarely *ph* (as in a common pronunciation of *diphtheria* [dip<sup>h</sup>θi<sup>h</sup>riə], for which see § 27.11). Notice the erroneous spelling of *hiccough* [hikap], also spelled *hiccup* (older *hickok*, *hicket*).

For instances of mute *p*, see § 50.14, .2; note also *receipt* (but *deceit* without the "learned" *p*).

- 22.2 ② [b], when there has been vibration of the vocal chords.

- 22.21 [b] is written *b* or *bb*.

For instances of mute *b*, see § 50.2, .3; note also *debt*, *doubt*, *subtle*.

For *b* as a glide, see § 22.341.

3. [m], when the velum is lowered and part of the breath passes out through the nose. 22:3

Generally speaking, this sound is voiced; but when it is immediately followed by a voiceless sound, it may be partly voiced, then voiceless (phonetic sign:  $\dot{m}$ ). Then *lamp* is strictly [l $\dot{e}$ mp]. We may say: [m] is unvoiced or devoiced before a voiceless stop. 22:31

Notice the difference in length of [m] in *lamb*, *glum*, *hemmed*, *hammer*, *moon*; it is longest when final or before a voiced final, shortest when between vowels. A very long [m] is heard in the deliberate pronunciation of such words as *immortal*, and when two words are run together (e.g. *I'm making*); cp. §§ 21, 24:32.

In *comfort*, *triumph* the [m] is often labiodental: the breath is stopped by the upper teeth and lower lip, not by both lips. 22:33

Notice that *warmth* is sometimes pronounced [w $\dot{o}$ mp $\theta$ ]; the transitional sound (or glide) produced in opening the lips when passing from [m] to [ $\theta$ ] is here made too distinct. Cp. [lep $\theta$ k $\theta$ ] in § 25:31. 22:34

Instances of glides that have come to be written are the *b* in *bramble*, *thimble*, *humble*, *chamber*, *timber*, *number*, and the *d* in *spindle*, *gander*, *kindred*, *thunder*. It is noteworthy that these glides are almost absent from the dialects. 22:341

In *prism*, *schism* the *m* may have syllabic value; it then does the work usually performed by a vowel. We say [priz $\dot{m}$ ] or [priz $\dot{m}$ ], where [ $\dot{m}$ ] is the sign for syllabic *m*. 22:35

[ $\dot{m}$ ] is written *m* or *m̃*. 22:36

The first *m* of *mnemonic* is mute; see § 50:2.

Sentences for practising [p, b, m]: 22:4

A. Peter Piper picked a peck of pepper.

The painted pomp of pleasure's proud parade.

See the proud ship plunge.

Billy Button bought a buttered biscuit.

I cannot name any, name many.

B. All the breath and the bloom of the year in the bag of one bee.—

Earth smiles around with boundless beauty blest.—

Here files of pins extend their shining rows;

Puffs, powders, patches, Bibles, billet-doux.—

- (22-4) Between the hands, between the brows,  
 Between the lips of Love-Lily,  
 A spirit is born whose birth endows  
 My blood with fire to burn through me.—  
 A mild, mysterious, mournful sighing—  
 Through glades and glooms the mingled measure stole.—  
 The coming muskrose, fill of dewy wine,  
 The murmurous haunt of flies on summer eves.—  
 Sublime as Milton's immemorial theme.—  
 The mournful magic of their mingling chime.—  
 The moan of doves in immemorial elms,  
 And murmuring of innumerable bees.

23. In the production of the lip stops the tongue plays no part, except by leaving a free passage; but it is active in the production of the stops we next have to consider. This is therefore the right place to give the names by which we designate the various parts of the tongue. We distinguish

the *point* or *tip*,

the *blade* (above and behind the point when the tongue lies flat),

the *front* (yet farther behind), and

the *back*; also

the *ridge* or *dorsum* (an imaginary line drawn along the middle of the top of the tongue from end to end), and

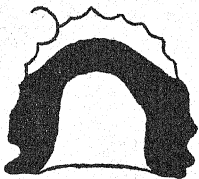
the *rim* (running all round the edge of the tongue when it lies flat).

When the narrowing or closure of the passage is made by the front rim of the tongue, we say it is of *apical* formation; when it is made by the surface of the tongue behind the front rim, we say it is of *dorsal* formation.

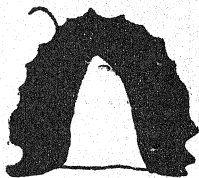
**Point stops.**<sup>1</sup>—The breath is stopped by the action of the 24-point of the tongue touching the teeth (in which case we have true dentals) or the upper gums (this is known as *alveolar* articulation, “*alveoli*” being the Latin word for the gums). In English the point of the tongue rarely touches the teeth; usually it touches the upper gums, sometimes the hard palate (this should be avoided), in which case it approaches [k].

Hence in careless speech *at last* sometimes becomes [ə'kla:st]. 24-01. Little children are heard to say [ikl] for *little*; compare also the change from Latin *tremere* to French *craîndre*.

On the other hand, in many English (but no Scottish or Irish) dialects initial *cl-* (as in *cliff*, *cloak*) is pronounced with [tl-], *cp.* § 25-21.



English word toe



French word tôt (tô)

These diagrams are by Mr Dumville, and are taken from his *Elements of French Pronunciation and Diction*. They are the result of experiments with an artificial palate, covered with fine powder. When certain sounds are uttered, the tongue touches the palate and some of the powder is removed. What is black in the diagrams indicates those parts of the hard palate which are touched by the tongue. The diagrams illustrate the manner of production of the English and the French [t]. It will be noticed that in the case of the English sound the tongue is farther back than in the case of the French sound.

<sup>1</sup> The point stops are also called teeth or dental stops.

Three different sounds may be produced with this stoppage :

- 24.1 1. [t], when there has been no vibration of the vocal chords.
- 24.11 In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]; thus *take it!* [t<sup>h</sup>eik it]. This occurs mostly before accented vowels, and sometimes finally; *he sent me such a charming note* [hi sent mi sat] ə tʃɑ:mɪp nout<sup>h</sup>. (See § 22.11.)
- 24.121 In certain kinds of dialect speech [t] is occasionally dropped between vowels, in such words as *water*, *butter*; as a rule, a glottal stop (see § 6.3) is then inserted between the vowels.
- 24.122 A *t* has sometimes been added after *n* or *s*, e.g. in *ancient* (French *ancien*), *pheasant* (French *faisan*), *against* (older *ageines*), *amidst* (older *amiddes*). In dialects we find such forms as [sɑdnt] for *sudden*, [vɑ:mɪnt] for *vermin*, [naɪst] for *nice*, [wʌnst] for *once*. Such a *t*, for which there is no etymological justification, is called inorganic or excrement.
- 24.13 [t] is written *t*, or *tt*; *d* in the *ed*<sup>1</sup> of verbs after voiceless sounds, as in *stopped* [stɒpt]; rarely *th*, in words of foreign origin, as in *thyme* [taɪm]; see also § 31.31. In *posthumous* [pɒstjʊməs] the *h* is due to faulty etymology; the word comes from Latin *postumus* (not *post humum*!) The *t* is not written in *eighth* [eɪtθ].
- For instances of mute *t*, see § 50.12; note also *Matthæw* [mæθju:], and some words of French origin (as *ballet*, *bouquet*, *bâffet*, *cachet*, *chalet*, *crochet*, *depot*, *sabot*, *sachet*, *sobriquet*, *trait*, and (usually) *Huguenot*) in which the final *t* is mute.

<sup>1</sup> Observe that in participles ending in *-ded* or *-ted* and in adjectives *-ed* has the value of [-ɪd] or [-ed], e.g. in *added*, *noted*; *aged* (not in *middle-aged*), *blessed*, *crabbed*, *crooked*, *cursed*, *dogged*, *learned*, *ragged*, *ragged*, *wicked*, *wretched*.

Note also *-edly* [-ɪdli or -edli] in *advisedly*, *assuredly*, *confessedly*, *deservedly*, *designedly*, *fixedly*, *markedly*.

2. [d], when there has been vibration of the vocal chords. 24·2  
[d] is written *d* or *dd*. 24·21

For instances of mute *d*, see § 50·11.

For *d* as a glide, see § 22·341.

3. [n], when the velum is lowered and the breath passes out 24·3  
through the nose. *see 49·32.*

Generally speaking this sound is voiced; but when it is 24·31  
immediately preceded or followed by a voiceless sound, it may  
become voiceless (ŋ) in part. Then *sneer* is strictly [sneɪə], *hint*  
[hɪŋt].

Notice the difference in length of [n] in *mine, own, land, friend*, 24·32  
*sinned, manner, an, name*; in which of these words is it long?  
(Cp. § 22·32.) A very long [n] is heard in the deliberate pro-  
nunciation of such words as *unnatural, penknife*, and when two  
words are run together (e.g. *a fine needle*); cp. § 21.

In *month, anthem* the [n] is a true dental: the tongue touches 24·33  
the teeth. This is due to the tendency to economy of effort;  
for [n] the tongue is placed near the spot where it is wanted for  
[θ] (see § 31).

For a glide after [n], see § 22·341. Note [nts] for [ns] in 24·34  
American English; see § 29·21.

In *listen, open* we may have syllabic *n* [ŋ]. Compare what 24·35  
was said about syllabic *m* in § 22·35.

[n] is written *n* or *nn*.

For instances of mute *n*, see § 50·3; the dropping of the first  
*n* of *government* may be heard, but is better avoided.

For [n] becoming [m] or [ŋ] by assimilation, see § 49·32.

*Sentences for practising* [t, d, n]:

- A. Not all, not tall. Shrewd dame, shrewd *a*m. 24·4  
A tell-tale tattling termagant, that troubled all the town.  
He is a nonentity and can pain nobody by such nonsense.  
None knew his name.  
B. And of those demons that are found  
In fire, air, flood, or underground.—  
He licked the hand thus raised to shed his blood.—

- (24.4) His beard descending swept his aged breast.—  
 To inhabit a mansion remote  
 From the clatter of street-pacing steeds.—  
 When lightning and dread thunder  
 Rend stubborn rocks asunder.—  
 The blinding mist came down and hid the land  
 And never home came she.—  
 Last night at last I could have slept,  
 And yet delayed my sleep till dawn,  
 Still wandering. Then it was I slept.—  
 The swaying pine, and shivering fir,  
 And windy sound that moans and heaves.—  
 He answered not, but with a sudden hand  
 Made bare his branded and ensanguined brow.—  
 I bind the Sun's throne with a burning zone  
 And the Moon's with a girdle of pearl.

25. **Front and back stops.**—The breath is stopped by some part of the ridge of the tongue meeting  
 the front or hard palate, giving *front stops* (or *palatal stops*);  
 or the back or soft palate, giving *back stops* (or *velar stops*).  
 Say [ku] and then [ki]; now whisper them. In which case is the closure more forward in the mouth? Compare with these the place of closure when you say [ko].

From these examples it will be seen that the effect on the ear is very much the same, and we shall here make use of the same signs for front and back stops.

- 25.01 In cockney speech there is a distinct tendency to make the closure so far forward that the [k, g] are perceptibly modified. This pronunciation is suggested by the spelling *gyarden*, *kyind*, employed by those who try to represent certain forms of dialect speech. The "palatalizing" tendency is not to be encouraged; a more effective [k] is produced by distinctly backward articulation. Slight variations in the place of closure due to the place of articulation of neighbouring sounds in a word are inevitable.

It is worth noting that as late as 1832 Smart in his *Practice of Elocution* (p. 27) says that "polite pronunciation" requires that when *k* or *g* comes before *i*, the Italian *a* (= [ɑ:]), or *er*, there should be interposed a slight sound of *e*.<sup>1</sup> This he indicates by an apostrophe, and gives as examples *sk'y, k'ind, g'uide, c'alf, g'aunt, g'irt, g'irl*. Even in the 1839 edition of Walker's Dictionary we read that "when the *a* is pronounced short, as in the first syllable of *candle, gander*, etc., the interposition of the *e* is very perceptible, and indeed unavoidable."

Something of the kind seems to linger in the occasional pronunciation of *figure* when an attempt is made not to give the sounds as [fig(r)].

Three different sounds may be produced with this stoppage.

1. [k], when there has been no vibration of the vocal chords. 25·1

In precise or emphatic speech, sufficient breath escapes after the opening of the passage to give the effect of [h]; thus *come, come!* [k<sup>h</sup>ʌm, k<sup>h</sup>ʌm]. This occurs mostly before accented vowels, sometimes finally, *give him a good shake!* [giv ɪm ə gud ʃeɪk<sup>h</sup>]. (See § 22·11.)

[k] is written *c*,<sup>1</sup> *k*, *ck*, *cc* (as in *accuse* [ə'kju:z]), *ch* (as in *ache* [eɪk]), *chemist* [kemɪst], *chiaroscuro* [kjaɪrə'skʊrə], *chimera* [kaɪ'miərə], *orchestra* [ɔ:kɪstrə], *monarch* [mɒnə'k],<sup>2</sup> *distich* [dɪstɪk], *triptych* [trɪptɪk], *Pentateuch* [pentətju:k], *chord* [kɔ:d],<sup>3</sup> *q* (as in *queen* [kwɪn]), *qu* (as in *quay* [ki:], *quoit* [koɪt]), *que* (as in *antique* [æn'ti:k])<sup>4</sup> *qu* (in *lacquer*);

[ks] is written *ks* (as in *seeks* [si:ks]), *x* (as in *six* [sɪks]), *cks* (as in *sucks* [sʌks]), *cc* (as in *succeed* [sək'si:ɪd]), *flaccid*, *xc* (as in *exceed* [eks'i:ɪd]), *ques* (as in *cheques* [tʃeks]).

<sup>1</sup> Celtic and Cymric are pronounced with [k-] or [s-].

<sup>2</sup> Note also *anarchy* [ænə'ki, -ɑ:kɪ], *hierarchy* and *tetrarch* with [-ɑ:k]. *Arch-* is [ɑ:k-] in *archangel*, *architect(ure)*, *archipelago*, *architrave*, *archive* elsewhere [ɑ:tʃ-].

<sup>3</sup> Also in *anchor*, where the etymologically correct form would be *anker*. Observe *lichen* [laɪk(ə)n] or [lɪtʃ(ə)n].

<sup>4</sup> Also in *brusque*, *cinqve*, *clique*, *pique*, *technique*.



- 25·2 2. [g], when there has been vibration of the vocal chords.
- 25·21 Sometimes [g] is pronounced with the tip of the tongue so that it sounds like [d]; thus *glory* becomes *dlory* [dlɔ:ri] in many English dialects. The way in which [l] is produced (see § 33) explains this. See also § 24·01.
- 25·22 [g] is written *g* and *gg*; rarely *gh* (as in *burgher* [bɜ:ɡə(r)], *ghost* [ɡəʊst], *ghoul* [ɡuɪl], *aghast* [əɡəɪst], *ghastly* [ɡəɪstli], *Afghan* [æfɡæn]); *gu* in *guard*, *guarantee*, *guerdon*, *guerilla*, *guest*, *guide*, *guild*, *beguile*, *guillotine*, *guilt*, *disguise*, *guitar*; *gue* in *brogue*, etc. (§ 44·43), *fatigue*, *intrigue*, *fugue*. For [ks] and [gz] written *x*, see § 30·18.

For instances of mute *k*, *g*, see § 50·15, ·2, ·4; note also *imbroglio*, *seraglio*, and *Magdalen* (*College*) pronounced like *maudlin* (both words are derived from French *Madeleine*).

- 25·3 3. [ŋ], when the velum is lowered and the breath passes out through the nose.
- 25·31 Generally speaking, this sound is voiced; but when it is immediately followed by a voiceless sound, it may be at first voiced, then voiceless [ŋ̥]; the [ŋ] may be unvoiced (see § 22·31) before a voiceless stop. Then *length* is strictly [lɛŋθ] or [lɛŋθ̥].\*)

\* Cp. [wɔ:mpθ], § 22·34. Note also *strenkth*, an old spelling of *strength*. In American English the distinct pronunciation of these glides is almost universal.

- 25·32 Notice the difference in length of [ŋ] in *sing*, *singer*, *drink*, *bang*; in which of these words is it short?
- 25·33 [ŋ] is written *ng*, as in *long* [lɒŋ], and *n* before *c* (only in stressed syllables), *g*, *k*, or *x*, as in *anchor* [æŋkə(r)], *longer* [lɒŋɡə(r)], *lank* [læŋk], *lynx* [lɪŋks]. Observe the spelling of [dɪŋɡi]: *dinghy* or *dingey*; and of *harangue* [həɾəŋ], *meringue* [mɛɾəŋ] and *tongue* [fɒŋ].

When followed by [l, r, w, ʃ] and by *er* (except in nouns formed from verbs, and a few others), *ng* has the value of [ŋɡ], as in *angle*,

*bangle, tangle, jingle, mingle, England; angry, hungry; anguish*, (25·33) *language, languid, languish, distinguish, linguist, sanguine, penguin; angular, singular; longer, longer, stronger,\* anger, hunger, finger, linger, malingering; but hanger, bringer, singer* with [ŋ], not [ŋg]. Note also *danger, manger, stranger, ginger, harbinger, porringer*,† *wharfinger* with [-n(d)ʒ-]; see § 29·41.

\* Also in *longest, strongest, and elongate*.

† From *porridge*; for the inserted *n* cp. *messenger, passenger* (French *messager, passager*).

The "dropping of *g*" is really an incorrect term. There is 25·34 no [g] in the ending of *-ing* [iŋ]; what does take place is the substitution of [n] for [ŋ]. This occurs in unstressed syllables only, and is found in baby speech, in vulgar speech, and in the speech of some sections of Society. It is on no account to be tolerated.

In dialects this change is regular; final *-ing* is pronounced [in] in words 25·341 like *farthing* and in verbal *-ing* forms. In certain dialects, when a speaker desires to give the "correct" form, the ending often becomes [iŋk]. The dialect form *kindom* (for *kingdom*) is etymologically correct. In the early 19th century cockneys said *Kingsington* for *Kensington*. Tennyson once has the rhyme *treading: wed in*.

In *going* to we may hear [gouin] in the speech of persons who do not 25·342 "drop their *g*'s" elsewhere. It evidently arises from the frequent use of *going* as an auxiliary (*I'm going to do it*, etc.), and is an interesting case of assimilation (see § 49·32).

The opposite mistake is made only by the uneducated, who pronounce *kitchen* [kitʃiŋ], *chicken* [tʃikiŋ], and *sudden* [sʌdiŋ].

Notice the substitution of this sound by the uneducated for 25·35 the unfamiliar palatal nasal [ɲ] in *Boulogne* [bulɔŋ], the uneducated [bulɔŋ],\* and for the equally unfamiliar nasal vowel [ɑ̃] in the French word *continent* [kɔ̃tinɑ̃], the uneducated [kɔ̃tinɔŋ].

\* The educated commonly say [buloun]; [bulɔin] also is heard.

Usually the palatal nasal occurring in foreign words is pronounced [ɲ]; but *poignant* is [pɔ̃nɑ̃nt], or, less commonly, [pɔ̃nɑ̃nt]. In French and Italian words it is written *gn* (e.g. *lorgnette, mignonette, vignette, cognac, poignard, seigneurie, Bologna, Campagna*), and in Spanish words ñ (e.g. *cañon, señor*).

## 25.4 Sentences for practising [k, g, ŋ] :

A. Take care, take air. Like clocks, like locks.

Make clean your hearts.

A black cake of curious quality.

The clumsy kitchen-clock click-clicked.

Three grey geese, in the green grass grazing.

B. He gave a guinea and he got a goat.—

A giddy, giggling girl, her kinsfolk's plague,

Her manners vulgar and her converse vague.—

Cold windows kindle their dead glooms of glass

To restless crystals ; cornice, dome and column

C. Emerge from chaos in the splendour solemn ;

Like faëry lakes gleam lawns of dewy grass.—

To that high Capital, where kingly Death

Keeps his pale court in beauty and decay

He came.—

Clustering like constellated eyes in wings of cherubim.—

Some are laughing, some are weeping ;

She is sleeping, only sleeping,

Round her rest wild flowers are creeping ;

There the wild is heaping, heaping

Sweetest sweets of summer's keeping.—

## Consonants—continuants.

26. It will be seen that the articulations of these sounds are more difficult to analyse than those of the stops. There is, roughly speaking, only one way of closing a passage entirely ; but there are various ways of closing it partially.

The continuants usually go in pairs, one being voiceless, the other voiced.

**Lip continuants.**—The breath passes between the two lips 26·1 (hence the term *bilabials*); the tongue is in a position somewhat closer than the [u] position, (see the diagram on p. 105), i.e. bunched up at the back, and we may therefore call these sounds lip-velar continuants.

The voiced sound [w] is that commonly used in southern 26·21 English, whether the spelling be *w* \* or *wh*. In northern English, in Scotch, and in Irish English either the voiceless [ʍ] or the combination [hw] is used where the ordinary spelling has *wh*; also in the United States, except in the case of the expletive *why*.†

\* [w] is also spelled *u*, e.g. in *cuirasse, cuisine, language, unguent, assuage, 26·211 desuetude, persuade, suave, suite, Maguire*. One is now [wan]; the older pronunciation is kept in *alone, alone, only*. In the 16th century the spelling *wone* is found, as well as *wones* (= once).

† Also pronounced [hwai]. *What, which*, etc., with [w] also occur fre- 26·212 quently in the United States, but not uniformly in any place.

It is very doubtful whether [ʍ] ought to be regarded as a 26·22 normal sound in standard English. It is taught by professors of elocution, and is therefore commonly heard at recitals and also at amateur theatricals. On the regular stage it is by no means the rule, and in the pulpit it is probably the exception. If it comes naturally to pupils, they need not be interfered with; there is certainly no good reason why it should be forced on speakers of southern English, who generally produce a grossly exaggerated and quite ludicrous travesty of the northern sound. The English speaker may be asked: Which do you use yourself? If [ʍ], is it natural to you, or acquired? Do the rest of your family use it? Any of your friends? What proportion of children in your class?

It may be observed that after voiceless sounds [ʍ] sometimes 26·23 takes the place of [w], even in southern English; *twenty* is pronounced [twenti] or [tʍenti] and *swim* [swim] or [sʍaim]. Sometimes also the sound [ʍ] is heard in *where, when, what*, etc., pronounced with great emphasis, in the case of speakers who do not ordinarily use it.

26·3 It should be noted that these sounds are not continuants in the strict sense of the term, for the lips are gradually brought nearer and gradually drawn apart. The sounds do not *continue* in the same position at all; hence they have been described as "gliding," not "held."

26·4 The word *conquer* is sometimes pedantically pronounced [kɒpkwə(r)] instead of [kɒpkə(r)]; but it is the rule to sound the [w] in *conquest*. Compare *liquor* [likə(r)], *exchange* [eks'tʃeɪkə(r)].

Note *marquee* [mɑ'ki:], *marquis* ['mɑ:kwis].

26·5 A *w* has often influenced a following *a*. Consider these cases:  
*waddle, walk, wall, wallow, wander, wanton, war, warm, warp, was, wasp, water, wharf; quality, quandary, quantity, quarrel, quarry, quart, quarter, quash, quatrain; squabble, squalid, squander, squash, swallow, swan, swarthy;*

but *wag, waggon, wax, whack, quack, quagmire, twang* with [æ];  
*wassail* with [ɔ] or [æ]; *quaff, waft* with [ɑ], or [ɔ(ɪ)] and in the United States often with [æ(ɪ)].

26·6 The change of initial *w* to *v* and initial *v* to *w* is familiar to readers of the *Pickwick Papers*. The earliest reference I have found is in Sheridan's *Lectures on Elocution* (1762): "How easy would it be to change the cockney pronunciation, by making use of a proper method! The chief difference lies in the manner of pronouncing the *ve*, or *u* consonant as it is commonly called, and the *w*; which they frequently interchangeably use for each other. Thus they call *veal*, *weal*, *vinegar*, *winegar*. On the other hand they call *winter*, *vinter*, *well*, *vell*. Tho' the converting the *w* into a *v* is not so common as the changing the *v* into a *w*." This peculiarity seems to have disappeared from the London dialects about the middle of the 19th century. In the south-eastern dialects the change of *v* to *w* occurs, but apparently the converse change of *w* to *v* is not found.

26·7 For instances of mute *w*, see §§ 47·22, 50·2; note also *who, whom, whose, whole, whoop*.

For the substitution of *w* for *r*, see § 32·5.

26·8 Sentences for practising [w] (and [ʌ]):

A. He wooed a woman who would never wed.

A wight well versed in waggish ways.

Whither went the witch? which witch?

Where is the portrait of the old Whig in a brown wig?

- B. True hope is swift and flies with swallow's wings.— (26·7)  
 I came like water and like wind I go.  
 Into the universe, why, not knowing,  
 Nor whence, like water willy-nilly flowing,  
 And out of it, as wind along the waste,  
 I know not whither, willy-nilly blowing.—  
 And with one start and with one cry, the royal city woke.—  
 Who were the stragglers, what war did they wage?—  
 With what voice the violet woos  
 To his hearts the silver dew.—  
 What now to thee my love's great will  
 Or the fine web the sunshine weaves?—  
 Round, round, and round about, they whiz, they fly,  
 With eager worry, whirling here and there,  
 They know not whence, nor whither, where, nor why.—

**Lip teeth continuants.**—The breath passes between the lower 27·  
 lip and the upper teeth (also between the interstices of the teeth);  
 the sounds produced in this way are also called *labiodentals*.

Sounds very like [f, v] can be produced with both lips. 27·01  
 Though they do not ordinarily occur in English, it will be good  
 practice for you to produce the bilabial *f, v* (phonetic signs [F, V]).

The voiceless sound [f] is usually written *f* or *ff* (*ffe* in *giraffe* 27·1  
 [dʒɪrɑːf]), also *ph*; note also the *gh* in *chough, cough, enough,*  
*laugh, rough, sough, tough*.

That *ph* should have the value of [f] is at first sight surprising. This 27·101  
 is the explanation: When the Romans first wrote Greek words by means  
 of their own letters, the Greek letter *φ* was still pronounced [pʰ] (see § 22·1),  
 and so they represented it by PH. In course of time the Greeks came to  
 pronounce their *φ* as [f]—a change for which there is a parallel in the  
 German *hoffen* (English *hope*). The Romans, of course, adopted the new  
 pronunciation, but they left the PH spelling unchanged. In English  
 the spelling gives a curious picture: *phantasm, phantom, but fancy;*  
*phrenetic, but frenzy; trephine and gulph* (now *gulf*) where Greek had *p*,  
 not *ph*; *ph* in words not derived from Greek, e.g. *sulphur, cipher, humph,*  
*nephew*.

27-11 Notice our reluctance to pronounce *phth* [tθ], as shown in the dropping of *ph* in *apophthegm* and *phthisis*, and the frequent substitution of *p* for *ph* in *diphtheria*, *diphthong*, *naphtha*, *ophthalmia*, which is, however, avoided by careful speakers.

27-2 The voiced sound [v] is usually written *v*.

27-21 In *of* the *f* is pronounced [v]. It is often dropped in careless speech; this is only permissible in *o'clock*, *will o' the wisp*.

Some pronounce *hereof*, *thereof*, *whereof* with [-ɔf]; cf. § 31-12.

27-22\* The *ph* in *nephew* is pronounced [v], but [f] is heard in dialects. An earlier spelling was *neveu*; the word was borrowed from French *neveu*. *Stephen* is earlier *Steven* or *Steuen*; the change of [f] to [v] between vowels was quite regular. The present spelling shows *v* for an older *ph* in *chervil* and *vial*, and *v* for *f* in *vixen* (cp. *fox*) and *vat* (older *fæt*, cp. German *Fass*).

27-23 When [v] is final, it is not voiced to the end, but passes into whispered [v] (symbol ʋ), which sounds very much like voiceless [f]; in other words, the vocal chords cease to vibrate before the breath ceases to pass between the lower lip and the upper teeth. We may say: final [v] is devocalised. Cp. §§ 29-31, 30-3, 31-13.

27-3 Observe *thief*, but *thieves* and *to thieve*; *loaf*, but *loaves*; *shelf*, but *shelves* and *to shelve*. Cp. §§ 30-13, 31-11.

For the substitution of [f, v] for [θ, ð], see § 31-2.

For the substitution of [v] for [w], see § 26-6.

27-4 Sentences for practising [f, v]:

A. Five wives weave withes.

B. After life's fitful fever he sleeps well.—

Full fathom five thy father lies.—

And vainly venturous, soars on waxen wing.—

He filled the draught and freely quaffed

And puffed the fragrant fume and laughed.—

Down in the vale where the leaves of the grove wave overhead.—

Chanting of valour and fame, and the man who can fall with the foremost,

Fighting for children and wife, and the field which his father bequeathed him.—

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**Point continuants.**—We have seen above (§ 24) that in English 28- the tongue, as a matter of fact, rarely touches the teeth in the case of point stops. Similarly the narrowing of the passage which leads to the production of point continuants (except [θ, ð]) is not necessarily between the tongue and the teeth; in some cases it is indeed a good deal farther back.

The point continuants include :

1. The hushing, hissing,\* and lisping sounds, and the *r* sounds, in which the place of articulation is along the middle line of the mouth (*medial* formation); and

2. The *l* sounds, the narrowing for which is between the side rim or rims of the tongue and the side teeth (*lateral* formation).

The *r* sounds and the *l* sounds are sometimes called **liquids**.

\* The hushing and hissing sounds are also called **sibilants**.

**The hushing sounds.**—For the production of the *sh* sounds the 29- passage is narrowed between the blade (see § 23) of the tongue and the hard palate. A broad current of air passes over the blade. There is some friction between the tongue and the gums, but that against the front teeth is more noticeable.

Watch a Frenchman uttering these sounds, and see what he does with his lips. Do you use your lips in the same way?

The voiceless [ʃ] is usually written *sh*<sup>1</sup>; also *s* after consonants 29-1 (as in *tension* [tenʃ(ə)n], *censure* [senʃə(r)]). It is written *ss*, *sc*, *c* or *t* before a front vowel (*e* or *i*), (as in *passion* [pæʃ(ə)n], *conscience* [kənʃ(ə)ns],<sup>2</sup> *ocean* [ouʃ(ə)n],<sup>3</sup> *capricious* [kə'priʃəs], *station* [steiʃ(ə)n], *partial* [pa:ʃ(ə)l]).<sup>4</sup> In all these cases [ʃ] arose from [sj].

<sup>1</sup> Note also the spelling *sch* in *schedule* (U.S.A. [ske-, se-]), *schist*, 29-101 *seneschal*. *Schism* is [sɪzəm]. In *scheme*, *school*, *schooner*, *scherzo*, we have [sk]. Observe *ski*, usually [ʃi:] and *fuchsia* [fju:ʃə]; *meerscham* with [ʃ], *eschew* and *eschew* with [stʃ], and *Rothschild* [rɒtʃɪld].

<sup>2</sup> But *conscientious* [kənʃi'ənʃəs], *prescience* [preʃi'əns] (also with [si]), and *omniscience* with [si] or [ʃi].

<sup>3</sup> But *oceanic* [o(u)ʃi'ænɪk].

<sup>4</sup> But *partiality* [pa:ʃi'ælɪti].



- 29-11 In *sure*, *sugar* we always have [ʃ], but [sju:-] beside [ʃu:-] in *cynosure*, *sumach*. In *glacial*, *glacier*, *nausea*, *nuncio* [s] or [ʃ] may be heard. Careful speakers prefer [s] in *issue*, *tissue*; but [ʃ] is usual in *tissue paper*.

*Asia*, *Eurasian*, *Persia* have [ʃ], and not [s] which is sometimes heard.

In the 18th century [ʃu] was also heard in *assume*, *sue*, *pursue*, *sue*, *suit*, *suicide*. Note also the pun of *suitor* and *shooter* in *Love's Labour's Lost*, iv., i. 110.

Observe the colloquial pronunciation of *this year* as [ði jə], *six years* as [siks jəz]; cp. § 29-32.

- 29-12 In a number of words borrowed from French *ch* is pronounced [ʃ], as in *chagrin*, *chamois*, *chaperon*, *charade*, *charivari*, *charlatan*, *chauffeur*, *chauvinist*, *chenille*, *cheroot*, *chic*, *douche*, *machine*, and usually in *chivalry*, though [tʃivəlri] also occurs. *Champlain*, *Chicago* also have [ʃ].

- 29-2 The combination [tʃ]<sup>1</sup> is very common, and is usually written *ch* or *tch*. In a few loan words from Italian *ce* is pronounced [tʃe], as in *cello*, *dolce*, *concerto*, *sotto voce*; in *vermicelli* it is usually [se]; and *ci* is [tʃi], as in *cicerone*, *Medici*.

In some cases it arises from [tj], when *t* follows the chief accent of the word and precedes either a front vowel (*e* or *i*) or *u*<sup>2</sup> which goes back to [ju:] (as in *righteous* [raitʃəs], *nature*<sup>3</sup> [neitʃə(r)]. In *Christian* [tj] is preferred by many to [tʃ]; in *Christianity* [ti] is usual.

The combination [kʃ] similarly goes back to [ksj] in *anxious* [æŋ(k)ʃəs] (notice *anxiety* [æŋ(g)'zaiəti]).<sup>4</sup> *Luxury* is [lʌkʃəri], but *luxurious* is [lʌg'zʊəriəs] or [lʌg'zjuəriəs], sometimes [lʌg'ʃuəriəs].<sup>5</sup>

- 29-201 <sup>1</sup> For rough purpose this analysis will do; but strictly speaking the sounds differ somewhat from normal [t + ʃ]. The same is true of the combination [dʒ]. Some do not regard [tʃ, dʒ] as compound sounds at all.

<sup>2</sup> See also §§ 34-2, 45-51.

- 29-202 <sup>3</sup> In the 18th century the "correct" pronunciation was *nater*, *picter*, etc., and this still prevails in the dialects.

<sup>4</sup> For the omission of [k, g] see § 50-15.

<sup>5</sup> [lʌksəri, lʌksjuri] and [lʌksjuəriəs] may also be heard.

When *nch* belongs to the same syllable, as in *inch*, *haunch*, we usually pronounce [nʃ], not [ntʃ]. Cp. § 29·41. Similarly *lch* is often [ʃ], e.g. in *belch*, *filch*.

In American English the [t] of *nch* and the [d] of *ng* (§ 29·41) are pronounced. A [t] is also commonly inserted in the combination [ns], e.g. *pronounce* [prənaʊnts], *sentence* [sentənts].

The pronunciation of *associate* as [ə'səʊsieɪt], *officiate* as [ə'fisieɪt], instead of [ə'souʃieɪt, o'fɪʃieɪt], is pedantic; [pro'pisieɪt] is also faulty for [pro'piʃieɪt], and [ni'gəʊsieɪt] for [ni'gouʃieɪt].

Careful speakers say [ə'souʃieɪt] but [ə'səʊsieɪ(ə)n], [i'nʌnʃieɪt] but [i'nʌnsieɪ(ə)n]. Note *satiare* [seɪʃieɪt], but *satiety* [sə'taɪeti].

The voiced [ʒ] standing alone between vowels is not common in English, being found only where *s* is followed by a front vowel or by *u* which goes back to [ju]. Here the development is from [sj] to [zj] and then to [ʒ]. Examples are *vision* [vɪʒ(ə)n], *measure* [meʒə(r)]. The spelling *z* is found in *azure* [æʒə(r)] or [æʒjə(r)], sometimes [æʒjuə(r)], and in *seizure* [si:ʒə(r)]. There are some words in *-sier*, *-zier* in which usage varies, viz. *brazier*, *glazier*, *grazier*, *crossier*, *hosier*, *osier*; [-ʒə(r)] seems to be the most usual pronunciation, but [-ʒiə(r), -ʒjə(r), -ziə(r), -zjə(r)] may also be heard. *Rhodesia* is pronounced in sixteen different ways: [rodi:ziə or -zjə] and also with [-s-, -ʒ-, -ʃ-], plus [iə] or [jə], and with [rou-]. In *Ambrosia*, *aphasia* [-ziə] is preferred.

Observe *abscission* [æb'sɪʒ(ə)n], *transition* [træn'sɪʒ(ə)n], sometimes [træn'ziʃ(ə)n].

The sound also occurs in some words borrowed from French, e.g. *genre*, *badinage*, *garage*, *massage*, *mirage*, *persiflage*, *prestige*, *rouge*, *régime*, *négligé*, *jalousie*, *jardinière*, *bijou*.

Final [ʒ] is unvoiced towards the end; see what was said about final [v] in § 27·23.

Observe the careless pronunciation of *as usual* as [æʒ ju:ʒuəl], *praise ye the Lord* as [preɪz jɪ ðə lɔ:d], and the colloquial pronunciation of *there's yours* [ðeəʒjə:z]; see § 29·11. *India rubber* is often pronounced [ɪndʒərəbə] (see § 34·1); otherwise *India(n)* is [ɪndjə(n)].

29.4 On the other hand, the combination [dʒ]<sup>1</sup> is quite common. This is written *j* (as in *jet* [dʒet]),<sup>2</sup> *g* before *e* or *i*<sup>3</sup> (as in *gem* [dʒem], *gin* [dʒin]), *ge* (as in *age* [eidʒ]), *dg* (as in *judgment* [dʒədʒmənt]), formerly also in *judg*, *edg*<sup>4</sup>), *dge* (as in *edge* [edʒ]), and *gg* in *suggest* [sədʒest] and *exaggerate* [e'gzædʒəreit]. It is spelled *ch* in *Greenwich*, *Harwich*, *Woolwich*, and in *spinach*. *Ostrich* is heard with [tʃ] or [dʒ]; older spelling *ostridge*. In *sandwich* [tʃ] is common, but [dʒ] seems to be more usual in *sandwiches*.

Note *longevity*, *longitude* with [dʒ], *gibber* with [g] or [dʒ].

29.41 Observe also *gaol* (also spelled *jail*) [dʒeɪl]; and *margarine* pronounced [mɑɪdʒərɪn] by those familiar with the article. In *range*, *fringe*, *orange*, *lunge*, and other cases where *n* precedes (and belongs to the same syllable), we usually pronounce [nʒ], not [ndʒ]; cp. § 29.21. For words in *-nger*, see § 25.33.

What is the value of *ng* in the following words:—*hang*, *longing*, *lounging*, *language*, *engage*, *hunger*, *hinge*, *ungraceful*?

30. The hissing sounds.—Distinguish clearly the voiceless [s] as in *seal* and the voiced [z] as in *zeal*. Compare the manner of production of the hissing and the hushing sounds: utter [ʃ] and [s]. (Why will these show the distinction more clearly than [ʒ] and [z]?) You will find that the breath is more widely diffused when you utter [ʃ]; in producing [s] your tongue forms a narrow channel and the breath is thus directed against a point.

30.01 Failure to form this narrow channel leads to various kinds of bad [s] sounds. The correct sound can generally be produced if the channel is made by pressing down the middle of the tongue with, say, a knitting needle. After practising the sound in this way for a little while, the required habit of making the narrow channel will be formed.

<sup>1</sup> See § 29.201. \* Only in *Hallelujah* has *j* the value of [ʃ].

<sup>2</sup> But not always: cp. *get*, *gimlet*, *gibberish*, *gig*, *give*, etc. (See Glossary.)

<sup>4</sup> These spellings (and *lodg*, *knowledg*, *colledg*) were common from 1550 to 1650.



These diagrams, obtained in the same way as those on p. 31, show where the tongue touches the palate in the production of [ʃ] and [ʒ] respectively.

The usual spelling of both voiceless [ʃ] and voiced [ʒ] is *s*. 30·1

As late as 1840 the name of the letter *z* was *izzard* (probably from *s* hard!); it is now *zed* (in the United States *zee*).

The *s* of inflections is [ʒ] after a voiced sound: compare *fills* 30·11 [fɪlz], *glances* [glɑːnsɪz], *dogs* [dɒgz], *faces* [feɪsɪz], but *hits* [hɪts], *cats* [kæts]. Note *house* [haʊs], *houses* [haʊzɪz].

The final *s* of some words of one syllable is [ʒ]: *as*, *has*, *is*, 30·12 *was*, *does*, *his*; but *this*, *thus*, *us*, with [s].

Sometimes the verb has [ʒ], the substantive or adjective [s]: 30·13—

*use* [juːz]

*use* [juːs]

*diffuse* [dɪ'fjuːz]

*diffuse* [dɪ'fjuːs]

*excuse* [eks'kjuːz]

*excuse* [eks'kjuːs]

*close* [klaʊz]

*close* [klaʊs]

*lose* [luːz]

*lose* [luːs]

Cp. §§ 27·3, 31·11.

(Notice the difference in the length of the vowel; as usual, it is longer before a voiced sound.)

The spelling marks a difference in *advise* and *advice*, *devise* and *device*; but there is no difference in the pronunciation of *practise* and *practice*, [præktɪs]; and *prophecy* and *prophecy* both have [s].

Notice that we have

[ʒ] in *reserve*

[s] in *research*

*disease* (§ 30·15)

*disobey*

*dissolve*

*dissolute*

*presumption*

*presuppose*

30·14

(30.14) Find other examples (there are many). Notice *resign* (give up) with [z], but *re-sign* (sign again) with [s]; cp. § 41.16.

30.15 The ending *-ase* is [eis], except in *erase* (usually) and *phrase*, *rase* with [eiz] and *vase* [vɑ:z]; *-ease* varies: *ease*, *disease*, *please*, *appease*, *tease* have [i:z], the rest [iis]; *-ese*: *these* [ði:z], *obese* [o(u)bi:s], *diocese* with [iis] or [iis]; *-eese*: *cheese* [tʃi:z], *geese* [gi:s]; *-aise*: [eiz]; *-ise*: usually [aiz], but [ais] in *concise*, *precise*, *paradise*, [is] in *anise*, *practise*, *promise*, *treatise*, and *premise* (subst.; vb. [pri'maiz]) and [i:z] in *chemise*, [iis] or [i:z] in *valise*, see also § 45.25; *-oise* [ɔiz], but *porpoise* [pɔ:pəs], *tortoise* [tɔ:təs], *turquoise* [tɜ:kwaɪz, tɜ:k(w)ɔiz]; *-uise* [uiz] in *bruise*, *cruise*, [aiz] in *guise*; *-ose*: usually [ouz], but [ous] in *close* (adj.), *dose*, and in loanwords from Latin (as *jocose*, *morose*, *bellicose*, *verbose*), [uɪz] in *whose*, *lose*, [əs] in *purpose*; *-oose*: [uis], but *noose* also with [z]; *-use*: usually [(j)u:z], but with [s] in the substantives *use*, *excuse*, *recluse*, *refuse*, and in the adjectives *abstruse*, *diffuse*, *obtuse*, *profuse*, and [s or z] in *hypotenuse*; *-aue*: [ɔiz]; *-ouse*: usually [auz], but [aus] in the substantives *grouse*, *house*, *louse*, *mouse*, and in the verb *souse*. *Ouse* is [u:z], *Rouse* [raus] or [ruis].

After *l*, *n*, *p*, *r*, *-se* is [s], as in *else*, *manse*, *lapse*, *coarse*, except in *parse* [pɑ:z].

*Sacrifice* and *suffice* used regularly to be spelled with *-ise*, and this led to the pronunciation [-aiz], still sometimes heard,<sup>1</sup> but not to be imitated.

30.151 Note *desire* with [z], *desiderate* with [s or z]; *goose* with [s], *gosling* with [z]; and the following words with [s or z]: *diapason*, *diocesan*, *eczema*, *gaseous*, *greasy*, *misanthrope*, *mistletoe*, *philosophic*, *poesy*, *unison*, *Wesley*.

*Dis-* is usually [dɪs], but [diz] in *disaster*, *-ease* and occasionally in *dis-able*, *-arm*, *-grace*, *-guise*, *-honest*, *-honour*, *-order*, *-organise*. *Discern* has [z] more often than [s].

<sup>1</sup> And preserved in such rhymes as *dies* : *sacrifice* (Kipling); see Appendix VI(1).

*Trans-* is usually [træns]; but in some words usage varies. (30·151)  
It is more often [s] than [z] in *trans-gress*, *-late*; more often [z]  
than [s] in *trans-act*, *-fuse*, *-literate*, *-lucent*, *-migrate*, *-mit*, *-mude*,  
*-verse*. It is [z] in *trans-alpine*, *-atlantic*, *-ient*, *-itive*. For  
*transition* see § 29·3. *Transcend* has [s].

The ending *-sive* is [siv]; [ziv] is sometimes heard in *con-*,  
*ex-*, *in-clusive*.

*ss* represents not only [ʃ] (§ 29·1) and [s] (§ 30·2), but also [z] in 30·16  
the words *dessert*, *dissolve*, *hussar*, *hussy* (also with [s]), *possess*,  
*scissors*, *Bessborough*.

The letter *z* sometimes takes the place of an old printer's 30·171  
device. Thus in *oz.* (=ounce), *viz.* (=videlicet, namely) the *z* re-  
presents an old mark of abbreviation, used like the point in "cp."

In Scottish words like *capercailzie*, *gaberlunzie*, the *z* is a 30·172  
substitute for an old-fashioned *y* as written in Middle English  
manuscripts. This *z* is in some cases pronounced (mainly in  
Scotland) as [j] e.g. in the words mentioned, and in *Dalziel*; but  
it has also become [z] as in the proper name *MacKenzie*, or been  
lost (as in another pronunciation of *Dalziel*).

*x* represents

30·18

[ks] in *exercise*, *excellent*, and in *extra*, *exceed*, *express*, *extol*,

[gz] in *exert*, *examine*, *exult*, *exonerate*, *exorbitant*, *exotic*.

Try to find a rule for the pronunciation of *x*.

In *exile* and *exude* both pronunciations of *x* may be heard;  
[ks] is perhaps the more common in *exile*, [gz] in *exude*.

For the dropping of *h* in compounds with *ex-*, see § 47·22.

Initial *x* (found mainly in Greek names) is reduced to [z]-  
see § 50·2.

The voiceless [s] is usually written *s*, but also *ss(e)*, and *c* or 30·2  
*sc* before *e* and *i* (as in *miss*, *finesse*, *city*, *scene*, *ascend*, *disciple*,  
*viscid*, *acquiesce*, *coalesce*, *effervesce*, *evanesce*, *quiescent*; note  
*sceptic* [skeptik]).

- (30·2) There is no justification for the *c* in *scent*, *scissors*, *scythe*. *Scilly* (Islands) is [sili].

Note the spelling *Czar* [zɑ:(r)] ; *Tsar* [tsɑ:(r)] is now considered better.

- 30·201 The voiced [z] is most often written *s*, but also *z*, and occasionally *zz*, as in *blizzard*, *gizzard*, and *x*, as in *tableaux*.

In Italian *z* and *zz* have the value of [ts], and this is the usual value in *conversazione*, *scherzo*, *Rizzio*. Note, however, *mezzotint* usually with [dz], *mezzanine* and *piazza* usually with [z].

- 30·21 The letter *s* is not pronounced in *aisle*, *isle*, *island*, *demesne*, *puisne*, *viscount*, and in *apropos*, *corps*, *debris* (and other originally French words with final *s*), and in *Grosvenor*, *Lisle*. Observe *Isleworth* [aizlwə:θ].

Say which of the sounds [ʃ, ʒ, tʃ, dʒ, s, z] occur in the following words :

*church*, *machine*, *ledger*, *leisure*, *seizure*, *cease*, *ease*, *scissors*, *chisel*, *lesion*, *legion*, *singe*, *excessive*, *example*.

- 30·3 Notice that final [z] is unvoiced towards the end ; thus *is* is strictly [izz] ; compare what was said about final [v] in § 27·23.

For the change of [s] to [z] and of [z] to [ʃ] owing to assimilation, see § 49·2.

- 30·4 The term *lipping* is given to various mispronunciations of the *s* sounds. It may be due to a lasting or a passing malformation of the teeth, palate, or tongue, or it may be simply a bad habit. A slight habitual lisp is often heard, and parents and friends have been known foolishly to encourage a child in the belief that the lisp is "pretty" ; it is important to drive this idea out of the child's head. The treatment of lisps is varied ; generally they can produce the right sound after some experimenting, with or without the artificial help suggested in § 30·01. When the right sound has been found and distinguished by the child, the rest is entirely a matter of perseverance. There must be frequent repetition in many combinations.

The exercises should be practised sparingly at first, and gradually (30-4) increased, otherwise the strain may be too great and interfere with the child's regular work.

In a great many cases lisping is due to an over-long tongue; or the tongue may be "tied," in which case the ligature is easily cut.

*Sentences for practising* [f, s, z]:

30-5

A. Glorious seas, glorious ease. This sage, this age. This lot, this slot.

James was jesting when he adjured Jennie to jump over the juniper hedge.

The jolly Chinaman chuckled and chortled.

The shade he sought and shunned the sunshine.

Such precious stones she saw.

She sells sea-shells in a salt-fish shop.

In silence he sat on the sands of the silvery sea.

He gives, as is his custom at this season, a series of sermons.

B. How sweetly smells the honeysuckle in the hushed night.—

A roseate blush, with soft suffusion,

Divulged her gentle mind's confusion.—

Judge not, that ye be not judged, for with what judgment ye judge  
ye shall be judged.—

We bowled along a road that curved its spine

Superbly sinuous and serpentine

Thro' silent symphonies of summer green.—

A trustier gloss than thou canst give

From all wise scrolls demonstrative

The sea doth sigh and the wind sing.—

And still she slept an azure-lidded sleep,

In blanched linen, smooth, and lavendered.—

Sweetly and solemnly sang she, and planned new lessons for mortals.—

Mark the star of eve

Serenely brilliant (such should wisdom be)

Shine opposite! How exquisite the scents

Snatched from yon beanfield! and the world so hushed!

The stilly murmur of the distant sea

Tells us of silence.—

The soft sky smiles, the low wind whispers near.—

One plant that springs up green

Save a sole streak which, so to speak.

Is spring's blood, spilt its leaves between.—



31. The *lisp*ing sounds.—Distinguish clearly the voiceless [θ] as in *thistle*, and the voiced [ð] as in *this*. Compare the manner of production of the lisp<sup>ing</sup> and the hissing sounds: utter [θ] and [s]. You will find that in the case of [θ] the breath does not pass through a narrow channel, and issues, between the tips of the upper teeth and of the tongue. The tongue may be between the teeth, and the sounds are accordingly sometimes called *interdental*; but this is by no means essential. Our English lisp<sup>ing</sup> sounds are usually formed between the point of the tongue and the back of the front upper teeth; part of the tongue fills up the small gap between the upper and the lower teeth, without advancing beyond their back surface. (Lisp<sup>ing</sup> sounds may even be produced with the point raised to the gums.)

31.01 When hissing and lisp<sup>ing</sup> sounds come together, some find trouble in articulating them clearly. In that case such groups of words should be practised as: *these three months, those things were with these, this is the sixth scene, this smith's sons, these wreaths, with some thin threads, Charles Smith's Thucydides.*

31.11 Which of the following words have [θ] and which have [ð]?  
*thorn, thou, bath,\* baths,\* bathe,\* then, think, clothe,\* cloth,\* with, father, thump, lethal, leather, lath, lathe, lithe, loath,\* loathe,\* loathsome, breath,\* breathe,\* heathen, heather, heath, heaths, wreath,\* wreath,\* wreaths,\* seethe, truth,\* truths,\* rhythm, tooth,\* teethe,\* toothed, troth\* (with [ou] or [ɔ]), betroth.\**

What do you notice with regard to the words marked with an asterisk? See §§ 27.3, 30.13.

31.12 *th* represents the voiced [ð]  
 at the beginning of words—in the pronouns (*this, them*, etc.), in primitive adverbs (*there, then*, etc.; not in *thrice, through*), and in *the, than, though*;  
 at the end of words—in verbs (*bathe, breathe*, etc.; not when of the same form as substantives, e.g. *bath, berth, froth*; note *betroth* with [θ]), in *booth, smooth, with,<sup>1</sup> and in lathe, blithe, lithe, scythe, tithe, withe*;

<sup>1</sup> Many pronounce [-wiθ] in *forthwith, herewith, therewith*; cf. § 27.21.

inside words—between vowel and *er* (*father*, *brother*, etc.), (31.12) in the plurals<sup>1</sup> *baths*, *laths*, *paths*, *mouths*, *oaths*, *truths*, *sheaths*, *weaths* (and *cloths* when pronounced with [ɔ]), § 43.12, and in *father*, *smithy*, *withy*, *farthing*, *farther*, *further*, *northern*, *-erly*, *southern* (§ 40.52), *-erly*, *swarthy*, *worthy*. (*Rhythm* has [ð] or [θ], *rhythmical* only [θ], *toothed* is [tu:ðd] or [tu:θt]; *loathsome* has [ð] or [θ].)

In § 27.101 we saw how *ph* came to stand for *f*; the history of *th* is very 31.121 similar. When the Romans first wrote Greek words with their own letters, the Greek symbol θ was pronounced [tʰ] (see § 24.11); and so they used TH for it. Later the Greek θ came to be pronounced as [θ], but the familiar spelling was retained.

Notice that final [ð] is unvoiced or whispered towards the end; 31.13 compare what has been said about final [v] in § 27.23, final [z] in § 29.31, and final [ʒ] in § 30.3.

A fault, common especially in bad southern English,<sup>2</sup> and 31.2 found almost invariably in baby speech,<sup>3</sup> is the substitution of [v, f] for [ð, θ]. The baby says [fʌm] for [θʌm]; the cockney [nafɪk] for [nʌθɪp], [fevə] for [feðə]. This fault should on no account be tolerated; the child (we are of course not referring to the baby) can produce the lisping sounds without difficulty. It need only be told to place the tongue between the teeth. When once the difference in the manner of production of [f] and [θ] is known, the child can also *hear* the difference; all that is now required is perseverance. To prevent the instinctive movement of the lower lip towards the upper teeth, it is well to let the child place a finger on this lip in the early stages of practising the *th* sounds.

The opposite fault (substitution of the lisping for the lip-teeth sounds) also occurs, but much more rarely.

<sup>1</sup> Most dialects here have [θ], e.g. *paths* [pɑ:θs] or [pæθs].

<sup>2</sup> Curiously enough this mistake is by no means confined to the lower 31.21 classes. Some speakers in the upper classes substitute [f, v] in common words (*the*, *this*, *three*), but pronounce the *th* correctly elsewhere.

<sup>3</sup> For a short account of the Sounds of Child Speech, see App. IV.

31·31 In *Esther*,\* *Anthony*, *Thomas*, *Thames* [temz] the *th* is sounded as [t]; also in *thyme*. In *Waltham* and *Evesham*, the *t* and *s* really belong to the first part of the compound, and *h* begins the second; but they are taken together and pronounced [θ] and [ʃ] respectively. *Eltham* (usually), and *Streatham* (always) have [tʃ]. Many prefer [t] in *Waltham*. Cp. *Lewisham*, § 47·22. *Bethune* is sometimes [birt(ə)n].

31·311 In *anthem* (originally *antiphon*) and *author* (Lat. *auctor*) the *th* was at first a mere spelling variant, but has now come to be pronounced [θ]. (It has, however, been suggested that in *author* we have a regular sound change.)

31·32 In *asthma*, *isthmus* the *th* is now frequently pronounced as [θ]; others pronounce it as [t] or omit it.

The *th* is not pronounced in *Magrath* and in one form of *Ruthven*.

31·33 In careless speech [h] is sometimes substituted for [θ], thus *I think so* becomes [ai hiŋk sou]. This also has its parallel in baby speech, e.g. [hugə] for *sugar*.

31·34 The article in old (or would-be old) language is sometimes written "ye." This *y* is a printer's substitute for the Old English letter þ, called "thorn." The "ye" should, of course, be pronounced as the article usually is, and not [ji] as is sometimes done.

**The liquids.**—This designation comprises the *r* sounds and 32- the *l* sounds.

The sounds written *r* are extremely varied, and are likely to 32-1 give some trouble to the student. He should in the first place ascertain from his friends (we are assuming that these speak standard English) whether they notice anything peculiar about his *r*. If they do not, it is probable that he uses the untrilled *r*. The phonetic sign for this is [r], but it is customary to use [r], unless exceptional accuracy be desired.\*

This sound is produced by allowing the breath to pass between the raised point of the tongue and the ridge of the upper gums.\* When the breath makes the tip of the tongue vibrate, we have the trilled or rolled [r]. Can you roll your *r*? Does anyone you know habitually do so? Have you noticed whether it is done in French or German?

\* The back of the tongue may also be raised to some extent; *cp.* § 32-51. 32-11 For the American *r* the point of the tongue is drawn farther back than for the English *r*, and there is no friction.

Another kind of *r* is that produced at the back of the mouth, 32-2 by the help of the uvula (see § 8-1), and called the throat *r* or uvular *r* (phonetic sign: [R]), as distinguished from the tongue *r* (lingual *r*). It is not a normal sound in standard English, but is occasionally found. It used to be frequent in Durham and Northumberland (the "Northumbrian burr"), and is said to be still very common round Berwick-on-Tweed.

It is a sound admirably produced by most babies, especially when lying 32-21 on the lap and with their head hanging back. The tongue [r], on the other hand, gives them much trouble, and consequently appears rather late in their speech.

Notice that after [t] and [d] the narrowing for [r] is particularly 32-31 small, and therefore the friction of the breath particularly noticeable. Say such words as *dry*, *drink*, *droll*, *try*, *trill*, *trap*, and carefully observe the nature of the [r]. Notice also that after voiceless sounds the [r] often becomes voiceless [r], as in *praise*, *try*, *increase*. Sometimes *tried* almost sounds like *chide*,

(32·31) and *trees like cheese*. Try to utter a voiceless [r] by itself; practise the series [r r r r].

32·32 There is also a peculiar variety of *r* found after *g*, as in *great*, *green*, *grass*. This *r* is a kind of palatal blade continuant, and its use should be avoided, as it is generally held to be affected.

32·4 In standard English the written *r* is only pronounced initially (as in *red*), between a consonant and a vowel (as in *bread*, *angry*), and between vowels, the second of which is not only written, but actually pronounced (as in *very*). The rule may also be stated thus: *r* is only heard when a vowel follows in the same or the next word.

32·401 In northern English and in many dialects the *r* has not disappeared before consonants and finally. It is in some parts pronounced as a trilled tongue [r]; in others it is not pronounced as a separate letter, but its tongue position partly coalesces with that of the preceding vowel. A vowel produced in this way, with tongue-point raised, is called a coronal or cacuminal vowel.

32·41 It is not pronounced between a vowel and a consonant (as in *arm*, *lord*), nor when it is final in the spelling (as in *bar*) or followed by a vowel which is only written and not actually pronounced (as in *bare*). Its place is in many cases taken by the neutral vowel [ə] (see § 38·2).

32·421 Observe that a final *r* is pronounced when the next word begins with a vowel. (Is there anything like this in French?) Thus we say *better* [betə], but [betər ən betə]; *ever* [evə], but [fər evər end evə]; *here* [hiə], but [hi'r ən ðəə]; *stir up* [stəɪr ʌp], but [stəɪ ðə faɪə]. There is, however, nowadays a tendency to leave even this *r* unpronounced<sup>1</sup>; many object to this. Of course, if there is ever so slight a pause between the words, the final *r* is silent.

Notice the pronunciation of *forehead*, *neighbourhood*; see § 47·22.

<sup>1</sup> Thus no schoolboy pronounces the *r* in a *jar of jam*; and it is commonly omitted in *after all*.

The fact that such words as *better* have two forms, with and without [r], has led to the addition of [r] when there is no justification for it. Even educated people are often heard to pronounce *the idea of it* as [ði aidjə əv it]; *The India Office* sometimes becomes [ði indjə əfɪs]; *china ornaments* becomes [tʃaɪnə ɔnmənts]; *put a comma after "John"* [put ə kəmər aftə dʒɔn]; and clergymen have been known to say [vɪk'tɔriər ənd kwɪn]. Similarly, in vulgar speech [ðə wɪndə ɪz ɔpən], [pə'pɔr əz gən aut], [ai sɔr it], etc., are quite common.

This is not a recent development. In Smollett we find *your aydear is, the windore opened*. Walker, in his *Pronouncing Dictionary* (1791), says: "The vulgar shorten *ow* and pronounce the *o* obscurely, and sometimes as if followed by *r*, as *winder* and *feller*, for *window* and *fellow*; but this is almost too despicable for notice."

For the pronunciation of *-er* as [a] see § 38.22.

The substitution of [w] for [r] is a mannerism which should not be tolerated; it is the result of a bad habit, not of any defect in the organs of speech.

In the middle of the last century it was regarded as a feature in the speech of swells, from which it has now practically disappeared. It should be noted that the element common to both sounds is a raising of the back of the tongue.

When a word contains the letter *r* twice, careless speakers incline to drop one of them; *February* becomes [febjuəri], *temporarily* [tempərɪli],<sup>1</sup> *library* [laɪbri], *literary* [lɪtəri], *super-numerary* [sʊpənjuːməri], *contemporary* [kəntempəri]. *Veterinary* usually becomes [vetnəri]; but [vet(ə)rɪn(ə)rɪ] is also heard.

Another way of avoiding the utterance of two *r*'s in the same word is the substitution of *l* for one of them. This has been done in the case of *marble* (cp. French *marbre*), *purple* (cp. French *pourpre*), *laurel* (cp. French *laurier*). Compare the common dialect form *obstrepulous* for *obstreperous*.

In the United States there is some stress on *-ary* [-'əri, -'æri] and both *r*'s are pronounced; but not in *library*, and [laɪbri] is not uncommon.

The usual spelling of [r] is *r* or *rr* (as in *arrow*). In words from the Greek *rh* is found, as in *rhythm*, *rhetoric*, *rheumatism*.

<sup>1</sup> In registry offices *temporary* servants are known as [tempərɪz].

(32·7) *rhubarb*, (and wrongly in *rhyme*, for *rime*); also *rrh*, as in *catarrh*, *myrrh*, *hemorrhage*. In a few words from the French we have *rre*, as in *bizarre*, *parterre*.

32·71 Whereas most words ending in [ə(r)] are spelled with *-er* (e.g. *enter*, *plaster*, *eager*, *tiger*, *number*, *timber*, *render*), about twenty-five are spelled with *-re* (e.g. *metre*,\* *theatre*, *massacre*, *ochre*) in imitation of the French spelling of these words; cp. § 33·62. In the United States the spelling with *-er* has been adopted by many in *theater*, *center*, and some other words.

\* but *-meter* in compounds. Note *Demeter* [di:'mi:tə(r)].

32·8 Sentences for practising [r]:

A. Rory Rumpus rode a raw-boned racer.

Around the rugged rock the ragged rascal ran.

Approach thou like the rugged Russian bear

The armed rhinoceros.

A library literally littered with contemporary literature.

B. Break, break, break,

On thy cold grey stones, O sea!—

His talk was like a stream which runs

With rapid change from rocks to roses.—

Alas! even such the thin-drawn ray

That makes the prison depths more rude.—

The skies seemed true above thee,

The rose true on the tree;

The bird seemed true the summer through;

But all proved false to me.—

Whose rocks are rights, consolidate of old

Through unremembered years, around whose base

The ever-surgings peoples roll and roar.—

Myriads of rivulets hurrying through the lawn.—

If you cannot tramp and trudge like a man, try all-fours like a dog.—

He has ended his cares

At the foot of your rotten-runged, rat-riddled stairs.—

In order to produce the sound of [l], we let the breath pass 33 out between the side rims of the tongue and the side gums and teeth; the point of the tongue touches the roof of the mouth somewhere along the middle line.

It is usually said that for [l] we let the breath pass out at both sides of the mouth; but, as a matter of fact, most people let it out only on one side.<sup>1</sup> On which does it pass out in your own case? Is the same true of your whole family? Ascertain which is the usual side in the case of friends.

Utter [l] with the point of the tongue drawn back as far as 33.01 possible; then utter [l] several times, gradually bringing the point of the tongue forward, until it eventually touches the teeth. You will notice a difference in the quality of the sound: the sound is "clear" when the tongue is forward in the mouth, "dark"<sup>2</sup> when it is farther back, because when the tongue is drawn back, it is normally bunched up behind.<sup>3</sup> In standard English the [l] is frequently pronounced with the tongue fairly back in the mouth; the "darkness" of the [l] is particularly noticeable when it comes at the end of a word.

The "darkness" of initial [l] is often striking in the bad "English" pronunciation of the French article *la*.

Contrast the [l] of *will* and *willing* (where its position between front vowels leads to forward formation). Owing to the "darkness" of the [l] *children* often becomes [tʃʊldrən]; another pronunciation is [tʃldrən], with syllabic l. Note also *al* pronounced [ə:] or [ɔ:] or [o:l], § 33.5.

<sup>1</sup> We may call this a *unilateral l*.

<sup>2</sup> The term "dark" here implies a deep and obscure resonance, with little friction.

<sup>3</sup> Observe that it is this position of the back of the tongue that produces the darkness, not the position of the point of the tongue. You can produce a "clear" [l] with the point against the gums, provided the back of the tongue does not rise.



33·02 Excessive withdrawal of the tongue tip is not to be encouraged in children; they should rather practise the "clear" [l], though they need not go so far as actually to "let the tongue touch the teeth." This is, however, a good rule, and if instilled in the children will do something to counteract any tendency to "darkness" of the [l]. It is not likely that they will acquire the habit of actually touching the teeth when they say [l]; but a sufficiently "clear" [l] can be obtained if the point of contact is at the upper gums, and even a little farther back than that. Note that the [l] may be "dark," even when the point of the tongue touches the teeth, if the back of the tongue is raised.

33·1 In Cockney speech the [l] is sometimes lost, through no contact taking place; *tail* is pronounced [tæjə] or something similar, with a very open [ə] (see § 43·1) in place of [l], and after consonants also the final *l* as in *giggle* is very liable to disappear. This recalls the treatment of final *r* in standard English. In careless speech the [l] also disappears in *only* and in *all right*.

*Colonel* is pronounced [kəɪn(ə)]; the older spelling *coronel* explains this.

33·2 Notice that when [l] comes next to a voiceless sound, it may become partly or wholly voiceless [l̥]. Thus *clear* becomes [kl̥iə], *halt* [hɔ(ɪ)t̥]. The friction becomes noticeable then; try to utter [l̥] and observe this. The voiceless sound is the familiar Welsh *ll*, for which English speakers substitute the ordinary *l*, or *thl*, or *fl* (so *Fluellen* beside *Llewellyn*, *Floyd* beside *Lloyd*; and *flummeŷ*, from Welsh *llymru*).

It appears that many speakers of Welsh have a unilateral [l̥] (see § 33·), and that there is a marked opening of the closure, so that they have a distinct stop *l* before the continuant *l*.

33·3 In *label*, *able*, *idols*, *idol*, etc., we may have syllabic *l* [l̩]. Compare what was said about syllabic *m* in § 22·35 and about syllabic *n* in § 24·35.

33·4 A long [l̩] is found in *wholly*, *solely*, and when two words are run together (e.g. *I'll let you*); see § 21·. Observe the lengthening of [l̩] before a voiced final, as in *build*, *chills*.

The *l* is not pronounced in the following words :

33·5

(*al* = [ɑ:] ) in *almond*, *alms*, *balm* (but *balsam* [bɔ:lsəm]), *calm*, *palm* (-*er*, -*ist*, -*istry*), *psalm* (but *psalter* [sɔ:ltə(r)] and *psalmist*, *psalmody* with [æ] or [ɑ:]), *quilm*; *calf*, *half*, *halve*, *salve* ("ointment," but *salve*, "save a ship," is [sælv]) and *salver*, "tray," is [sælvə(r)].

(*al* = [ɔ:] ) in *balk* (or *baulk*), *calk* (or *caulk*), *chalk*, *stalk*, *talk* (but *talc* is [tælk]), *walk*;

(*al* = [æ] ) in *salmon* (in the eighteenth century also with [ɑ:]).

(*ol* = [ou] ) in *folk*, *yolk*, *Folkestone*.

The *l* is pronounced in *almanac*, *alter*, *basalt*, *cobalt*, *fault* (§ 17·13), *halt*, *malt*, *salt*, *also*, *false*, *stalwart*, *walrus*, *waltz*, now more frequently with [ɔl] than with [ɔ:l], and usually in *solder* (also [sɔdə(r)]). Note *all*, *ball*, etc., *alder*, *bald*, *scald* with [ɔ:l]; and *Salisbury* [sɔ:lsbəri]. *Scallop* has [ɔl or æl]. In *almoner*, -*nry* [ælm-] is more usual; but [ɑ:m-] is also heard. In *balcony*, *baldachin*, *halberd*, *halcyon*, *shalt*, *valve*, *al* is [æ]; also in *alpaca* [ælpækə]. *Alternative* usually with [ə(t)l], but [æ] is also heard.

In the literary words *palfrey* [pɔ:lfri, pɔlfri, sometimes pælfri], *falchion* [fɔ:l(t)(ə)n, fə-], and, usually, *falcon*, the *l* is pronounced.

See the Glossary for the pronunciation of *Albany*, *Alcester*, *Almondbury*, *Alnwick*, *Calderon*, *Chalfont*, *Dalbiac*, *Donegal*, *Galway*, *Montreal*, *Palgrave*, *Pall Mall*, *Raleigh*, *Ralph*, *Salford*, *Saltoun*, *Waldegrave*, *Walkalla*.

For *golf* [gɔlf] may be heard, but many who play the game say [gɔf] or [gɔ:f], modifications of the Scotch forms of the word [gəuf, gauf]; an older spelling is *gowf*.

In *should* and *would* the *l* is not pronounced; also in *could*, where it has no etymological justification.

In many dialects *l* has often been dropped before *p*, *t*, *d*, *k*, *f*, *s*, as in *bald*, *false*, *bolt*; and finally, as in *all*, *small*, *full*, *wool*.

The *l* is mute in many proper names, e.g. *Belvoir*, *Chisholm*, *Cholmondeley*, *Colclough*, *Colquhoun*, *Holmes*, *Lincoln*, *Malmesbury*, *Palmerston*; see the Glossary.

- 33·6 The usual spelling of [l] is *l* or *ll* (as in *ell*, *yellow*) ; sometimes *lle* (as in *bagatelle*, *belle*, *gazelle*, *chenille*, *vaudeville*, *tulle*).

Notice the spelling of *all*, but *almost*, *-one*, *-together* ; *well*, *un-*, *fare-well*, but *wel-come*, *-fare* ; *till*, but *until* ; *fill*, *full*, *skill*, *will*, but *skilful*, *fulfil*, *wilful* ; *roll*, but *enrol* ; *install*, but *instalment* ; *thrall*, but *thralldom*, *enthral* ; *chill*, but *chilblain*.

- 33·61 The French *l mouillé* is pronounced [lj], as in *cotillon*, *surveillance* and (sometimes) *reveille*. Compare the treatment of French *gn*, § 25·35.

- 33·62 The proper spelling of final [l, əl] is *-el*, regularly used until the 16th century. It remains after *m*, *n*, *v* (and *p*, *t*, sometimes) as in *trammel*, *kennel*, *level*, *chapel*, *chattel* ; but elsewhere we have *-le* (as in *battle*, *castle*), which is an imitation of the French spelling, *cp.* § 32·71.

33·7 Sentences for practising [l] :

A. Long and loudly little Lily laughed.

Did you let the pail fall, Bill ?

B. All the world loves a lover.

All's well that ends well.

Asleep in lap of legends old.—

The linnets on the linden-tree

Were making gentle melody.—

And drowsy tinklings lull the distant folds.—

Let Carolina smooth the liquid lay.

Lull with Amelia's liquid name the Nine

And sweetly flow through all the royal line.—

Forest and water, far and wide,

In limpid starlight glorified,

Lie like the mystery of death.—

Forlorn ! the very word is like a bell

To toll me back from thee to my sole self.—

Sights only peaceful and pure ; as labourers settling

Slowly to work, in their limbs the lingering sweetness of slumber.—

And ankle-deep in English grass I leaped

And clapped my hands, and called all very fair.—

**Front continuants.**—Watch with your mirror what the tongue 34· does when you utter the word *he*. You see that it rises in front. Raise it a little more, until the passage becomes quite narrow; the vowel will pass into the sound which we have at the beginning of *yes* [jes], and which we also have in *few* [fju:], for which see § 45·5. As a rule the friction is very slight, and indeed hardly perceptible to the ear; but in the slowly uttered, deliberate *yes* the friction can often be heard very distinctly. The sound is also noteworthy as being, like [w], “gliding,” not “held” (see § 26·3).

In careless speech it sometimes passes into [ʒ] after [d]; *during* 34·1 is pronounced [dʒuˈrɪŋ] instead of [djuˈrɪŋ], the *dew* becomes [dʒu:], *it made you start* [ɪt meɪdʒu stɑːt]; cp. *how do you do*, colloquially [haʊ dʒə duː]. *Soldier* is regularly pronounced [souldʒə(r)], not [souldjə(r)]; and *verdure*, *grandeur*, have both pronunciations, [dʒə] being preferred by careful speakers.

*Educate* is [edʒukeɪt]; but [edʒukeɪt] may be heard from many educated speakers. In some dialects *dubious* becomes [dʒuːbiəs], and *odious* [oudʒəs], *tedious* [tɪdʒəs]. Note also [trɪmendʒəs] for *tremendous*.

The great authority, John Walker (Dictionary, 1839 ed.), said: “*Soldier* is universally and justly pronounced as if written *sol-jeer*; *grandeur*, *granjeur*; and *verdure*, *verjure*; and *education* is elegantly pronounced *ed-juca-tion*. But *duke* and *reduce*, pronounced *juke* and *rejuce*, where the accent is after the *u*, cannot be too much reprobated.”

After voiceless sounds, as in *Tuesday*, *tube*, [j] occasionally 34·2 passes into the corresponding voiceless [ç],<sup>1</sup> which is the consonant sound in the German *ich*; and sometimes it even becomes [ʃ], compare the careless pronunciation of *don't you know* [daʊntʃənəʊ], *last year* [lɑːstʃiə], *he'll meet you* [hiːl mɪtʃuː]; *I shall hit you* is in vulgar speech [aɪ ʃəl ɪtʃə].

For this development in unstressed syllables, see §§ 29·2, 45·51; and for the change from [s] to [ʃ], see § 29·1.

<sup>1</sup> Also frequently after *h*, e.g. in *hue*, *Hugh*, *huge*, *humour*.

**34.3 Back continuants.**—When we utter the vowel sound of *who* the back of the tongue is raised; if we raise it a little higher, there is friction, and we obtain the back continuants. These do not normally belong to standard English. The voiceless [x] is, however, not uncommon in the pronunciation of words taken from Scotch, Welsh, Irish, or German; even in such words [k] is generally substituted. The Scotch *loch* or *lough* is pronounced [lɒx] or [lɒk]; the German *Hoch*(heimer) is always spelled *hock* and pronounced [hɒk], and *Beckstein* is usually pronounced [bekstain]. In Scotch [x] occurs normally. Observe *Strachan* [strɒm], *Strachey* [streitʃi].

**34.4** The silent letters *gh* as a rule represent older front and back continuants. In *delight*, *haughty*, *sprightly* there is no justification for the *gh*.

The combination *aigh* is pronounced [ei]; *augh* is [ɔ:], except in *laugh*, *draught*, which have [ɔ:f]; *eigh* is [ei], except in *height* [hait], *sleight* [slait]; *igh* is [ai]; *ough* is [au] in *bough*, *doughty*, *drought*, *plough*, *slough* (= miry pool), [ou] in *dough*, *furlough*, *though*, [ɔ:] in *bought*, *brought*, *fought*, *nought*, *ought*, *sought*, *thought*, *wrought*, [u:] in *through*, [ɒf] in *slough* (= cast skin), *chough*, *enough*, *rough*, *tough*, [ɒf] in *cough*, *trough*, [ə] in *borough*, *thorough*, [əp] in *hiccough*; *sough* is [sau] or [saf], *brougham* [bruəm] or [brouəm].

See the Glossary for the pronunciation of *Boughey*, *Boughton*, *Brough*, *Brougham*, *Broughton*, *Buccleugh*, *Burghley*, *Burghclere*, *Burghersh*, *Callaghan*, *Clough*, *Colclough*, *Connaught*, *Oreighton*, *Denbigh*, *Donoghue*, *Drogheda*, *Edinburgh*, *Geoghegan*, *Gough*, *Haigh*, *Hough*, *Houghton*, *Iddesleigh*, *Iveagh*, *Keighley*, *Keightley*, *Keogh*, *Leigh*, *Leighton*, *Loughboro*, *Macnaghten*, *Maughan*, *Pugh*, *Ra(y)leigh*, *Shaughnessy*, *Slough*, *Tighe*, *Vanbrugh*, *Vaughan*, *Waugh*.

**34.5 Throat r (uvular r).**—This sound, which is not found in standard English, has been referred to in § 32.2.

**The h sounds.**—We considered the glottis (the space between 35 the vocal chords) in § 6.3. We saw that when it is quite open, the breath passes through without producing any audible sound. When, however, the glottis is somewhat narrowed, the breath brushes past the vocal chords, and an *h* is produced; this we may call a voiceless glottal continuant.

[h] is described as voiceless; but it may also be produced with voice. We have seen that there are a fleshy and a cartilaginous part to the glottis: it is possible to let the former vibrate, while the latter is left open, and the breath passing through produces [h]. Try to utter this sound.

Now there may be various kinds of glottal [h]. The passage between the vocal chords may be more or less narrow, and it may remain uniform or gradually grow narrower or wider. The current of breath may be strong or weak; it may be of uniform force, or gradually grow stronger or weaker. When there is a strong current of breath, and the opening is very narrow, we call it "wheezing."

In standard English the *h* is a glottal continuant only when 35.1 there is precise and emphatic utterance. Ordinarily it is produced in the mouth passage. When we say *ha*, the vocal chords are not drawn together until the vowel is sounded; the mouth, however, gets into position for uttering the vowel a little before the time, and the breath as it passes through produces an *h* sound. In [hɑ] then, we practically have a voiceless [ɑ] followed by the ordinary voiced [ɑ]; in *he*, a voiceless [i] followed by the ordinary [i] vowel; in *who*, a voiceless [u] followed by the ordinary [u]. Whisper these words, and also *hay* and *hoe*; and after each, whisper the [h] only. Notice that the ear detects an actual difference in these *h* sounds.

A good deal depends on the current of breath with which the 35.21 [h] is uttered. In standard English the current does not keep on growing in volume until the vowel is sounded; it distinctly diminishes before the vowel appears. This may be graphically represented by the signs [*< h >*].

- 35·22 If the current of breath does not diminish in this way, but starts weakly and does not reach its maximum force until the vowel is reached, the ear does not receive the impression of a distinct [h]. This sound may be written [h<] or simply [<]. This (the "soft breath") precedes initial vowels in standard English; it is the sound which in cockney speech commonly represents the more distinct [<h>]; those who use it are said to "drop their h's." Conscious of the defect, they often prefix a full, even an exaggerated [h] to words which have no *h*; or, more commonly, they are altogether unconscious of pronouncing or not pronouncing an *h*. It need hardly be said that carelessness in the use of *h* is not to be tolerated.

Sheridan (1762) seems to be the first to record the dropping of *h* as a feature of cockney speech. It is interesting to note that no *h* is ever dropped in Scottish, Irish, or American speech, except in the weak forms of *he*, *him*, *her*, etc.; and the only known case in Scottish speech of *h* wrongly prefixed is the dialect pronunciation of emphatic *us* as [haz].

- 35·31 Written *h* is not pronounced in *heir* and *heiress*, nor in *honest*, *honour*, *hour*, and their derivatives.

It is now pronounced in standard English in *herb*, *hospital*, *humble*, *humour* (a fair number of educated speakers still pronounce this word without [h]).

It is often omitted in *hu-* by those who pronounce [ɔjɪ]; cp. § 34·2.

It is generally omitted in *vehemence*, *vehicle* (but pronounced in *vehicular*); see also § 47·22 for the omission of *h* in compound words, and § 31·31.

- 35·31<sup>1</sup> The earlier forms of *John* are *Jon* (cp. *Jonson*) and *Jone* (cp. *Jones*). The *h* is introduced from the Latin form *Johannes*. This was abbreviated to *Jn<sup>s</sup>* or *Jn<sup>o</sup>*, which explains the form *Jno*, used by some as an abbreviation of *John*.

- 35·32 It is regarded as correct to say *a history*, but *an historical novel*; *a habit*, but *an habitual action*; many, however, use *an* before the adjective, and yet pronounce the *h*.

Certain words drop the *h* when they occur in an unstressed position in the sentence; this is a regular feature of standard colloquial speech, and does not convey the slightest suggestion of vulgarity. It must be recognised that such words have two forms, weak and strong, according as they are used without or with emphasis. Compare *has* and *her* in the following sentences:

Tom has gone there.	Has he though?
tɒm əz gɒn ðə.	hæz (h)i ðəu?
I gave her a book.	What, to her?
aɪ geɪv ə ɐ buk.	wɒt, tu hæ?

Find as many words having strong and weak forms as you can by observing the ordinary speech of those around you. Then compare the list given in § 47.11-16.

*Sentences for practising [h]:*

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- A. Hark how the horse's hoofs hammer on the hard highroad.  
 How high his Highness holds his haughty head.  
 Hold your hands up high, Harry.  
 Humphrey Hunchback had a hundred hedgehogs.  
 How many houses had Harry Hall?
- B. Up the high hill he heaved a huge round stone.—  
 He that hath ears to hear, let him hear.—  
 The high that proved too high, the heroic for earth too hard.—  
 Yet was his helmet hacked and hewed.—  
 The heavy heart heaving without a moan.—  
 The humble holy heart that holds of newborn pride no spice.—  
 Such partings break the hearts they fondly hope to heal.—  
 Here bring your wounded hearts, here tell your anguish:  
 Earth has no sorrow that Heaven cannot heal.—  
 And I said: "If there's peace to be found in the world,  
 "A heart that was humble might hope for it here."—



## VOWELS

36. We have considered the sounds produced when the passage through which the breath passes is closed (stops) or narrowed (continuants); we now have to consider the sounds produced when the passage is wide enough for the breath to pass through without audibly brushing against the sides. These sounds are the vowels.

"Voice," produced by the vibration of the vocal chords, may be said to give body to the vowel; the shape of the passage through which the breath passes determines the features that distinguish one vowel from another, i.e. its quality. The shape of this passage is capable of almost infinite variation, which leads to a corresponding variety of resonances, and these determine the quality of the vowels.

Picture to yourself the inside of the mouth, and consider how the cavity may become larger or smaller, according as you separate or draw together the jaws; see what a difference it makes if you raise the tongue at the back, or in the middle, or in the front; bear in mind that the position of the lips may also modify the sound, as you will notice if, for instance, you utter [u] as in *who*, first with the lips forming a long narrow slit, and again with the lips forming a very small circle (of the same size as the end of a lead pencil).

- 37.1 Of the well-defined vowels that which is articulated with least effort is [a],<sup>1</sup> the first vowel in *father* [fɑːðə(r)]. Utter it, and watch the tongue with your mirror; you will see that the middle of the tongue ridge is slightly raised. The opening of the mouth

<sup>1</sup> The "neutral" vowel [ə], for which see § 38.2, requires less effort.

is generally larger than in the case of the other vowels. See the (37-1) diagram on p. 105.

Utter the standard English sound of *a* in *hat*, for which the 37-11 sign is [æ].<sup>1</sup> Say several times [a æ] and watch the tongue as you do so; you will see that it moves forward and is a little higher in front and lower at back for [æ]. The opening of the mouth is often quite as large for [æ] as for [a].

Now try to produce the sound which lies between the two, 37-12 with the tongue occupying an intermediate position; you will obtain the sound [a] which is the northern English vowel in *hat*, and the vowel in the French word *chat*; in standard English it occurs only as the first part of the diphthong in *bite* [bait].<sup>2</sup> This [a] is sometimes called the "clear" *a* sound. See the diagram on p. 104.

Next, draw the tongue a little back, and you will obtain a 37-13 variety of [a] which is "dark" and has a suggestion of the vowel in *all* [ɔ:l].

This sound is commonly substituted for the "pure" or "neutral" [a] in cockney speech, so that *fast* is made to sound like [fɔ:st], *park* like [pɔ:k],—apparently a somewhat recent development.

An Inspector in Cornwall asked the children in a village school to write what they knew about "glass." As he pronounced the word "in cockney fashion," the children were at first puzzled, and finally decided that it must mean "gloss," the local name for blacking. Accordingly they produced a series of essays on the art of polishing boots.

This "darkening" of the *a* sound should not be permitted; in order to counteract it, it may be advisable to make the pupils utter [a] singly and in chorus, until they are quite clear as to the nature of the required sound.

It is sometimes found that precise speakers, through an 37-21 excessive desire to avoid any suspicion of cockney leanings in their speech, substitute [a] for [a], saying, for instance, [fa:ðə(r)] in place of [fɑ:ðə(r)]; it is particularly ladies of real or would-be

<sup>1</sup> This sound is further discussed in § 39-1.

<sup>2</sup> For variations in the first part of this diphthong see § 40-1.

*Ching*

(37.21) refinement who commit this mistake. A mistake it is, like every other deviation from what is generally recognised by the educated.

37.22 The "clear" pronunciation of [ɔ:] followed by [n, f, s, θ] (as in *answer, demand, grant, after, laugh, glass, past, bath*) is also a regular feature of many dialects; it is common in northern English, and in many parts of the United States, where the pronunciation of such words with [ɑ:] is regarded as characteristic of an Englishman's speech. In northern English the *a* is, in such words, pronounced [a], in Scottish English [æ], and, in America [æ:] or [æ].

The pronunciation [æs] of the word *ass* is generally preferred to [ɑs], which is felt to be somewhat objectionable.

37.31 In standard English there is practically no short [ɑ],\* but only the long [ɑ:], which should be neither "dark" nor "clear." If we analyse it carefully, we often find, especially when it is final, that it is not a single vowel of uniform value, only the first part being "pure" [ɑ:], the rest being a faint variant; but for practical purposes we may regard it as uniform in quality, as in good speech it is a pure long vowel.

37.31.1 \* However, there is a pronunciation of *are*, intermediate between the emphatic [ɑ:] and the unstressed [ə], which may be described as short [ɑ]. The *a* in the unstressed prefix *trans-*, and the second *a* of *advantageous* also have the sound of [ɑ] sometimes.

37.32 Before voiced sounds [ɑ:] is longer than before voiceless sounds. Compare *card* and *cart*, *hard* and *heart*, *marred* and *mart*, *barb* and *carp*, *halve* and *half*.

37.4 In southern English the sound [ɑ:] is also given for the *ar* of the spelling, when it is not followed by a vowel sound; *farther* and *father* are pronounced in the same way. In other forms of English the pronunciation varies\*; see what was said about *r* in § 32. Note *tarry* (vb.) [tæri], but *tarry* (adj.) [tɑri].

\* In New England speech *ar* is pronounced as in southern English; in northern English the *r* is not pronounced, but the vowel is often coronal (§ 32.401). In Scottish the *r* is trilled.

Observe *bar* [ba:(r)], but *barrister* and *barrier* with [æ].

The usual spelling of [a:] is *a*; note also *ah* (interjection), and 37·5 *hurrah*,<sup>1</sup> *al* (in *half*, etc., see § 33·5), *au* in *aunt* (see § 43·23), *draught*, *laugh*. Before a consonant and silent *e*, *a* usually is [ei] (see § 41·2); but it is [a:] in words taken from the French, such as *ballade*, *charade*,<sup>2</sup> *estrade*, *façade*, *pomade*, *promenade*<sup>3</sup> (but *accolade*, *masquerade*, *parade*, *tirade* with [ei]), *badinage*, *garage*, *mirage*, *persiflage*, *morale*, *moustache*; also in *giraffe*, *caviare*. Note also *vase* [vaiz] (see § 41·4).

*Armada*, *bravado*, *cadi* have [-aid-] or [-eid-]; *bastinado*, *tornado* have [-eid-].

*Askance*, *enhance*, *ranche* have [a:] or [æ]. *Stanton* is [sta:nt(ə)n]. *Alas* is more often [əla:s] than [eləs]. Many pronounce the noun *sample* with [a:], the verb with [æ].

Note *drama* [dra:mə], but *dramatist* [dræmətist], *dramatic* [drə'mætik].

Besides *ar* we also have *aar* (in *bazaar*), *ear* (in *heart*, etc.), *uar* 37·51 (in *guard*, § 25·22), (they) *are*, and *er* (in *clerk*, etc.); see § 38·201. In *Clara*, *Sarah*, *Demerara*, *-ara* has the value of [eɪrə]; it is [a:ɪrə] in *tiana*, *Macnamara*; and [əɪrə] in *Niagara*. The French loan words *memoir*, *repertoire*, *reservoir* are better pronounced with [-wa:(r)] than with [-wə:(r)]; cp. *-ois*, § 43·32.

*Marlborough* is [mɔ:lb(ə)rə], sometimes [maɪl-].

<sup>1</sup> Also with [-ei]. *Mahlstick* is [mɔ:lstik].

<sup>2</sup> Always } with [ei] in the United States.

<sup>3</sup> Usually }

38-1 There is a short sound closely akin to it (in position, but not in sound), which we have in *but*, *much*, etc., and for which the sign is [ʌ]. The back of the tongue is raised a little in the production of this sound, and sometimes the front also; and in consequence there are several varieties of it. It occurs only in syllables having some stress; we have [ʌ] in *teacup*, *unfit*, *until*; but not in *welcome*, which is not felt to be a compound. When it is unstressed, it becomes the dull vowel [ə]; unstressed *but* is [bət]. Observe the vulgar pronunciation of *just* as [dʒest].

In northern English [u] and [ʌ] often give trouble; thus *put* is pronounced [pʌt] and *bud* [bʌd].

38-11 The usual spelling of [ʌ] is *u*; also *o* (as in *comfort*, *company*, *compass*, *conjure* ("juggle"), *constable*, *front*, *affront*, *confront*, *mother*, *pommel*), *o...e* (in *come*, *comely*, *dove*, *love*; but note *move*, *prove*), frequently; *ou* (in *double*, *chough*, *rough*, etc.); *oe* (in *does*); *oo* (in *blood*, *flood*); *wo* in *twopence*.

In *combat* [ə] or [ʌ] may be heard; in *comrade* [ə] is more usual, but [ɛ] in *frontier*.

Note *stomach* [stamæk], *stomachic* [sto'mækik].

See the Glossary for the pronunciation of *Compton*, *Cromartie*, *Crombie*, *Cromwell*, *Moleyns*, *Molyneux*, *Momerie*, *Monck*, *Monckton*, *Ponsonby*, *Pontefract*, *Romney*, *Somers*, *Somerset*, *Southwark*, *Southwell*, *Thorold*, *Yonge*.

38-12 Sentences for practising [ʌ]:

Oh! raise us up, return to us again.—

I do bet sing because I must

And pipe but as the linnets sing.—

So many worlds, so much to do,

So little done, such things to be.—

And many love me, but by none

Am I enough beloved.—

And doubly dying, shall go down

To the vile dust, from whence he sprung,

Unwept, unhonoured, and unsung.—

The dull vowel [ǝ] occurs very commonly in ordinary speech; **38-2**  
most unstressed syllables contain this vowel or the variety of  
[i] mentioned below. It is found, for instance, in the italicised  
syllables of vowel, variety, ordinary.\*

\* Observe *canary*, *vagary* with [-'ɛ:ri], and *quandary* with [-əri] or [-'ɛ:ri].

Notice the precise and the ordinary pronunciation of such  
words as *paternal*, *polite*, *potato*.

In northern English we find a coronal vowel (§ 32-401) where there is  
*er* (*re*, *or*, etc.) in the spelling. This sound is fainter in *flour* than in  
*flower*, in *hire* than in *higher*, whereas in southern English these pairs are  
pronounced alike.

In poetry *-our* : *-ower*, and *-ire* : *-igher* rhymes are common.

The long [ə:] is variously written; we have it in *heard*, *fern*,\*  
*girl*,† *fur*, *word*, *amateur* (also with [-tjʊə(r)], § 45-61), *journey*,‡  
*myrtle*.

In northern English we find coronal vowels here also. When the  
spelling has *er*, *car*, or *ir*, a more forward vowel is uttered than when  
the spelling is *or*, *our*, or *ur*.

In poetry this distinction is not found; see App. VI (3).

\* *Clerk*, *sergeant* have [ɑ:], not [ə:]; also *Derby*, *Berkeley*, *Berkshire*, **38-201**  
*Hertfordshire*. The spelling of the proper names *Sargeant*, *Marchant* is  
instructive. At Oxford and Cambridge the University is colloquially the  
[vɑ:s(ə)ti]. Note also our pronunciation of the letter *r*: formerly [ɛr],  
then [ar], then [ɑ:]. In the United States [ə:] is preferred, e.g. [klɔ:k]  
and the American town *Hertford* is [hɜ:rtfɜ:d], but *sergeant* always with [ɑ:].

† Many cultivated people insist on the importance of uttering the vowel **38-202**  
in this word with the lips in the slit position, not rounded; this has some  
effect on the quality of the vowel, making it a little like [ɛ].

‡ Observe *adjoin* [ə'dʒɔ:n], but *sojourn* ['sɔdʒɔ:n, sɔ-]; *scourge* [skɔ:rdʒ]; **38-203**  
*courteous* [kɜ:tʃəs, kɔ:tʃəs.]

The uneducated often insert [ǝ] in such words as *Henry* **38-21**  
[henəri], *umbrella* [ʌmbərələ]; and sometimes they substitute [i]  
for [ǝ], as in *miracle*, wrongly pronounced [mirik(ə)l], *philosopher*,  
wrongly pronounced [fi'ləsɪfə], and in *oracle*, *pigeon*.

There is an affected pronunciation of final [ǝ] which makes it **38-22**  
approximate to a deep [ɑ]; the comic papers represent *my dear*  
*fellow* as "my deah fellah" to indicate the speech of a swell.

- 38-23** When [ə] precedes the chief stress of a word, it is often very faint. Thus *police* may become, colloquially, [plis] and *perhaps* [præps]. Note that in this case the [l] of [pkis] remains fully voiced, and is not partially voiceless (§ 33-2).
- 38-3** The letters *e* (often), *i*, and *y*<sup>1</sup> in unstressed syllables represent a very laxly articulated sound, for which the sign [ɪ] is used in this book. It varies somewhat in different speakers; several sounds intermediate between the open [ɪ] and the middle [e] may be heard. This serves to explain the uncertainty of spelling in such cases as *ensure* and *insure*, *enquire* and *inquire*, and Old English *-nes*, *-nis*, and *-nys* for our *-ness*. See § 42-1.
- 38-31** This lax [ɪ] is spelled in various ways, e.g. *y* (in *pity*, etc.), *e* (in *simile*, *houses*, *advises*, *before*, etc.), *ie* (in *prairie*, etc.), *ey* (in *barley*, etc.); note also *counterfeit*<sup>2</sup>, *forfeit*, *surfeit*, *respite*, *minute* (subst.), *foreign*, *sovereign*, *mischief*, *kerchief*, *carriage*, *marriage*, *lettuce*, *guinea*, *circuit*, *James's* [dʒeɪmzɪz].
- 38-32** Sometimes the vowel disappears altogether, as in *business*, *medicine*, *Salisbury*, and often in *venison* (but *benison*, *orison* always with [-ɪz(ə)n], and *unison* with [ɪz(ə)n] or [ɪs(ə)n]).

See the Glossary for the pronunciation of *Foulis*, *Glamis*, *Knollys*, *Pepys*, *Sandys*, *Wemyss*.

- 38-33** A final *e* is pronounced in certain cases where analogy might suggest that it is mute. It is [ɪ] in some words borrowed from Latin (*extempore*, *simile*), Greek (*anemone*, *apostrophe*, *epitome*, *hyperbole*, *metope*, *strophe*, *syncope*), Italian (*campanile*, *cicerone*, *conversazione*, *dilettante*, *furore*); it is [u] in *anglice*. In *antipodes*, *congeries*, *fascies*, *series*, *species* we have [-ɪz].

See the Glossary for the pronunciation of *Aphrodite*, *Ariadne*, *Ate*, *Athene*, *Bacchante*, *Calliope*, *Callirrhoe*, *Candace*, *Circe*, *Eurydice*, *Hebe*, *Hermione*, *Niobe*, *Penelope*, *Persephone*, *Psyche*, *Terpsichore*, *Borghese*, *Mentone*, *Bethphage*, *Nineveh*; and of *Anchises*, *Aristophanes*, *Boanerges*, *Bootes*,

<sup>1</sup> Observe the noun *prophecy* with [-sɪ], the verb *prophesy* with [-saɪ].

<sup>2</sup> Some pronounce [-fɪ:t] in this word.

*Ceres, Cocles, Damocles, Demosthenes, Dives, Ecclesiastes, Euripides, Hades, Hercules, Lares, Pleiades, Sophocles, Thucydides*; also of *Cheyne, Chichele*.

The letter *o* in unstressed syllables preceding the chief stress 38.4 is usually [ə], but in precise speech an *o* sound is heard.

When the syllable ends in a consonant (as in *conceive*), the sound inclines to [ɔ]; when the vowel ends the syllable (as in *poetic, possess*) it inclines to [o].

In northern English the *o* sounds are, as a rule, not reduced in unstressed syllables.

After the chief stress [ɔ] is rarely heard; but *epoch* [ɪpɒk] and other literary words keep the [ɔ].

The spelling often suggests a difference of pronunciation in 38.5 unstressed syllables where none exists; compare the endings *-ant* and *-ent* (as in *dependant* and *dependent*), *-ar* and *-er* (as in *altar* and *alter*) *-ary* and *-ery* (as in *stationary* and *stationery*), *-al* and *-le* (as in *principal* and *principle*), *-el* and *-le* (§ 33.62), *-er* and *-re* (§ 32.71), *-le* and *-ol* (as in *idle* and *idol*), *-er* and *-or* (as in *baker* and *sailor*).

**The front vowels.**—Utter the word *he* and notice what the 39. tongue does. You can do so by looking into your mirror, or by putting a finger just inside your front upper teeth, or by whispering the sound, and feeling what happens. The raising of the tongue for the [i] sounds is best seen if the upper and lower teeth are kept well apart.

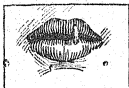
Watch also the movements of your lips.

You will generally find that you can analyse vowels best if you whisper them, because the "voice" does not interfere with your appreciation of the mouth resonances. By this time your muscular consciousness (see § 9.1) should be considerably developed, and you should be conscious of what your tongue, lips, etc. are doing, without having recourse to a mirror.



(39) *Do your lips move like this?*

a



ə



i

You will find that you are raising your tongue very high in front: [a] and [i] are extremes; in the one case the front of the tongue is practically as low as it can be, in the other it is raised as high as possible. (See the diagrams on pp. 104, 105). You might raise the tongue farther, but the resulting sound would not be a vowel. The passage would be too narrow, there would be friction, and a continuant would be the result (see § 34).

Utter a pure [a] and gradually raise the front of the tongue until you reach [i]. You may either keep your vocal chords vibrating all the time, or you may whisper the sounds; but see that the tongue moves slowly and steadily. You will realise that very many sounds lie between [a] and [i]; as they are all produced with the raising of the front of the tongue, they are called front vowels.

- 39-1<sup>e</sup> We have already noticed clear [a], and have met with [æ], which is the vowel sound in *hat* [hæt]. When unstressed the [æ] gives place to [ə]; *that* [ðæt] becomes [ðət].

In northern English the clear [a] is used in place of [æ].

- 39-11. The uneducated sometimes substitute a closer sound (the middle e) for [æ]; they say [keb] for *cab*, [ket] for *catch*, [θepks] for *thanks*, [bepk] for *bank*. The same mistake may also be heard in the pronunciation of *carriage*, *radish*, *January*. In *any*, *many* the first vowel is always [e]. What is it in *manifold*?

The traditional pronunciation of *Pall Mall* is with [e], but [æ] is often heard. *Thames* is always [temz] with us; but there is an American river [θeimz].

The sound [æ] varies in length. Before a voiceless sound, as 39:12 in *hat*, it is short; longer before a voiced sound, as in *lad*. In the adjectives *bad*, *glad*, *sad*, it is often quite long.

There is a kindred long sound [ɛ:], as in *fair*, for which 39:2 the tongue is rather higher. It is often called the open [ɛ], [æ] being a still more open sound.

A difference in the formation of [æ] and [ɛ:] must be noticed; 39:3 it is not confined to this pair of vowels. In uttering a vowel sound we may adjust the articulations so favourably that the resulting sound is clear and decided; this may be called *tense* articulation, producing tense vowels. If we do not trouble to adjust the articulations carefully, if we have lax articulation, we obtain *lax* vowels. In standard English we do not articulate tensely, except in precise and emphatic speech. (Notice how tensely the French and the Germans articulate their accented long vowels.) In teaching children the terms *tight* and *loose* may be used.

The articulation of [ɛ:] is relatively tense, that of [æ] is lax. For [ɛ] see the diagram on p. 104.

Notice that [ɛ:] is always followed by a more or less distinct 39:31 [ə]; *there* is [ðe:ə], *Mary* is [mɛ:ri]. Consider the value of *-ear-* in *bear* and *bearing*.

There is a vulgar pronunciation of *I dare say* as [ai deseɪ], 39:32 instead of [ai dɛə sei]. On the other hand some say [mæri] for *Mary*.

The usual spelling of [æ] is *a*; that of [ɛ:] varies,—cp. *air*, 39:41 *there*, *bear*, *tear* vb. (but *tear* (water from the eyes) is [tiə(r)], *ere*, *e'er*, *ne'er*.

Observe *drachm*, *diaphragm*, *bade*, *flange*, *plaid*, *plait*, with [æ].

Note *apparent*, *pariah* with [æɪ or ɛɪ]; *barbarous* with [əɪ], 39:42 *barbarian* with [ɛɪ], *barbarity* with [æɪ]; *Mary* with [ɛɪ], but *marigold*, *Marylebone* with [æɪ].

40-1 The diphthongs in *bite* and *bout* are pronounced by the uneducated in many ways not permissible in standard English.

The first element of [ai] should be "clear" [a], and any tendency to a more or less "dark" [ɑ] or even [ɔ] should be avoided. The first element of [au] may be a "clear" [a], but it is probably more often a sound between [a] and [ɑ]; any raising of the tongue to [æ] is not to be tolerated. The not infrequent nasalising (see § 8-22) of the faulty diphthongs adds to the unpleasant effect.

40-101 A "pure" [ɑ] would not be offensive as the first element of these diphthongs, though it is much less common. It is heard on the stage and in public speaking generally; in ordinary conversation it suggests the speech of a foreigner, especially if the [ɑ] element of the diphthong is lengthened. Notice how a South German pronounces these diphthongs; you will find that he dwells much longer on the first element than we do, and that it is more open.

40-102 The substitution of [æo], etc. with or without nasalising, for [au] or [ɑu] is generally recognised as the most objectionable feature of cockney middle-class speech. The lower classes have a pure long vowel [a:].

40-11 Before a voiced sound the diphthongs are longer than before a voiceless one. Compare *bride* and *bright*, *hide* and *height*, *eyes* and *ice*, *alive* and *life*; *loud* and *lout*, *bowed* and *bout*, *boughs* and *house*.

40-21 The ending *-ice* is pronounced [is] as in *avarice*, *practice* (§ 30-13); *-ice* is [ais] when stressed, as in *dice*, *advice*. Note [iis] in *caprice*.

40-22 The ending *-ide* in chemical terms (e.g. *chloride*, *oxide*) is generally pronounced [aid].

40-23 The ending *-ile* in *agile*, *docile*, *ductile*, *facile*, *fertile*, *fragile*, *futile*, *hostile*, *imbecile* (also with [iɪl] or [il]), *puerile*, *senile* is pronounced [ail]; in the United States the pronunciation [il] is preferred, though *docile*, *hostile* often have [aɪl]. *Profile* is [prəʊfaɪl], *missile* has [aɪl] or [il], *camomile*, *crocodile*, *domicile*, *exile* have [ail] only. Note *facsimile* with [ili].

The ending *-ine* is somewhat troublesome.

40-24

In *Nouns* it is pronounced [in] in *discipline, doctrine, engine, ermine, famine, heroine, intestine, jasmin(e), jessamin(e), libertine* (also with [ain]), *medicine, nectarine, vaccine*.

[ain] in *carmine, columbine, eglantine, porcupine, rapine* (also with [in]), *saline* (sub. [sə'lain], adj. ['seilain]), *turpentine, Argentine*.

[iɪn] in *fascine, machine, magazine, margarine* (§ 29·41), *marine, mezzanine, quarantine, routine, sardine, tambourine, tontine; quinine* [kwi'nin], *nicotine* ['nikəti:n], *glycerine* ['glisəri:n], *glisérin*, *gelatine*, and *crinoline*, both also with stress on first or last syllable.

Observe *chlorine, strychnine*, with [in, in], *bromine, iodine* with [iɪn, ain]; *aniline* with [in, ain], and *turbine* with [in, i:ə, ain].

Note also *Caroline* with [ain], *Catherine* with [in], *Geraldine* with [iɪn].

In *Verbs* it is pronounced [in], e.g. *destine, determine, imagine*; but *trichine* is [tri'fi:n, -'ain].

In *Adjectives* [ain] is usual, e.g. *adamantine, divine, feline, pristine, serpentine, supine*. Note, however, *masculine*,<sup>1</sup> *feminine*,<sup>1</sup> *genuine, clandestine* [klæn'destin], and *sanguine* [sæŋɡwin].

For the ending *-ise* see § 30·15.

40-25

Notice *advertise, chastise*, etc., with [aiz], but *advertisement* with [is] or [iz], *chastisement*, etc., with [iz]. In *civilisation, organisation*, [iz] and [aiz] may be heard, the former being perhaps more frequent.

The ending *-ite* is pronounced [it] in the adjectives *apposite*,<sup>40-26</sup> *opposite, exquisite* (per-, re-), *definite* (in-), *infinite, favourite*, but [ait] in *finite, recondite* (§ 41·16); [ait] in *dynamite, graphite*, etc., and in *Israelite, Moabite*, etc. (but [it] in *Jesuit*, older *Jesuite*); [it] in *granite, hypocrite, plebiscite, respite*; [iti] in *élite*; [iti] in *Yosemite*.

<sup>1</sup> Some pronounce these with [ain].

(40-26) The ending *-itis* is pronounced [aitis], in *bronchitis*, etc.; but [itis] in the United States.

40-27 The ending *-ive* is pronounced [iv], as in *active*, *attentive*. (The stressed *-ive* is [aiv], as in *live*, *revive*, *live* (adj.); but note *give*, *live* (vb.), with [iv] and *recitative* with [iiv].)

40-3 When the diphthongs [ai] and [au] are followed by *r*, as in *acquire*, *desire*, *hour*, the tongue does not rise to [i] and [u] respectively, but hardly beyond [e] and [o]. Some attempt to distinguish *higher* and *hire*, *flower* and *flour* by uttering them with [aie] and [aeə], [auə] and [aoə] respectively; see § 38-2. In careless speech there is a growing tendency to reduce the triphthongs [aie, auə]—more strictly [aeə, aoə]—to a uniform [aə].

40-4 The prefix *di-* may be pronounced [dai] or [di] in most words, but [i] is preferred in *dilemma*, *dimension*, *direct* (and its derivatives), and is alone used in *dilapidated* and *dilatory*.

40-51 Note *type*, but *typical*; *oblige*, but *obligatory* (see the Glossary) ÷ *re-*, *sub-side*, but *re-*, *sub-sidence*; *pious*, but *impious*; *wise*, but *wisdom*; *crime*, but *criminal*; *vine*, but *vinegar*; *vile*, but *vilify*; *finite*, but *infinite*; *tyrant*, but *tyranny*<sup>1</sup>; *cycle*, but *bicycle*; *dubiety*, *satiety*, *variety* (with [aiəti]), but *dubious*, *satiate* [seɪʃieɪt], *various*. The former of each pair has [ai], the latter [i]. Cp §§ 41-3, 44-6.

Observe *Christ*, *Michael* with [ai], but *Christmas*, *Christian*, *Christendom*, *Michaelmas* with [i]; also *live* (adj.) with [ai], but *live* (vb.) with [i], and *hinder* (adj.) with [ai], but *hinder* (vb.) with [i].

In the words *bedizen*, *idyll*, *-ic*, *financial*, *minatory*, *primer*, *privacy*, *sinecure*, *tribunal*, *tripartite* the first *i* is pronounced [ai] or [i], also the *y* in *tryst* and *Byzantine*. *Titanic*, *gigantic* have [ai], *italics* has [i]. *Dynasty* has [i], *dynastic* [ai] or [i].

40-52 Note also *south* [sauθ], but *southern*, *southerly* with [sað-].

<sup>1</sup> *Tyrannical*, with [ai] or [i].

The diphthong [ai] is spelled *ie* (in *die*, etc.), *i* (in *dial*, etc.), 40·61  
*igh* (in *high*, etc.), *y* (in *by*, *type*, *typhoon*, etc.); note also *aisle*,  
*either*, *neither*, *height*, *sign*, *benign*, *paradigm*, *indict*, *choir*, *guide*,  
*buy*, *eye*, *Ruislip*.

[ai̯ə(r), nai̯ə(r)] are now much more common than [i:̯ə(r), ni:̯ə(r)].

In *edelweiss*, *Zeitgeist*, *Dreibund*, and other loan words from German *ei* is pronounced [ai]; and in some words from the Greek, such as *eidolon*, *seismic*, this German pronunciation is also adopted—though the Greek *ei* never had this value.

The diphthong [au] is spelled *ou* (in *noun*, etc.) or *ow* (in *now*, 40·62  
etc.); also *ough* (in *bough*, etc., § 34·4), and *au* in *caoutchouc*.  
Note *acoustics*, *blouse* (§ 45·4) usually with [au]; *wound* (past of  
*wind*), with [au], *wound* ("hurt") with [u:]; *gouge* with [au] or [u:].

*Sentences for practising [ai, au]:*

40·7

And bitter stifling scents are past

A-dying on the night behind.—

The bay was white with silent light. —

Then when nature around me is smiling

The last smile which answers to mine,

I do not believe it beguiling,

Because it reminds me of thine.—

Leave me not wild and drear and comfortless

As silent lightning leaves the starless night.—

Do I glide unespied,

As I ride, as I ride?—

I should count myself the coward

If I left them, my Lord Howard.—

Let the loud trumpets sound

Till the rocks all around

The shrill echoes rebound.—

And wilder, forward as they wound,

Were the proud cliffs and lake profound.—

Ever and aye, by shine and shower,

Sixteen short howls, not over loud.—

To pass their life in fountains and on flowers,

And never know the weight of human hours.—

Shout round me, let me hear thy shouts, thou happy shepherd-boy!—

- 41.1 The next sounds in the series, obtained by raising the tongue a little higher than for [ɛ], are "middle" [e] and "close" [e̞]. The vowel in *pen*, *get*, *fell* is usually the middle [e]; some speakers (perhaps mostly ladies) use the close [e̞] here, but the very close [e̞̞], heard in French *été*, is not found in standard English. For ordinary purposes the sign [e] may serve to designate both [e] and [e̞], as they are so closely connected. When unstressed, the [e] gives place to [ə]; thus unstressed *them* is [ðəm]. Notice that 'em really goes back to the old form *hem*.

In northern English [e̞] takes the place of the southern [e].

For [e] see the diagram on p. 104.

- 41.11 Observe the colloquial tendency to pronounce *get* as [git]. The *e* of *pretty* and of *English*, *England*, is regularly pronounced [i].

- 41.12 The [e] is longer in *bed*, *led*, *beg*, than in *bet*, *let*, *beck*.

- 41.13 The initial *e* is stressed and short in *emanate*, *emigrate*, *emissary*, *emulate*, *enervate*, *eremite*, *erudite*.

The *e* is unstressed and has the value of lax [ɪ] in *economy* (also with [i']), *eject*, *emend*, *enigma*, *evolve*.

The *e* has secondary stress and the value of [i:] in the first syllable of *economic*, *elongate*, *evanesce* (also with [e]), *evolution* (also with [e]).

- 41.14 The prefix *de-* when stressed and possessing some of its original force, as in *decompose*, is [di:].

Notice stressed [de] in *decadence*, *dedicate*, *deference*, *definite*, *delegate*, *demonstrate*, *deprecate*, *derogate*, *designate*, *desolate*, *despicable*, *desultory*, and, with secondary stress, in *declaration*, *deprivation*, *deputation*, *derelection*, *derivation*.

- 41.15 The prefix *pre-* when stressed and with its original force unimpaired, as in *prefix*, is [pri:].

Notice stressed [pre] in *precedent*, *precipice*, *predicate* (sb.), *preface*, *preference*, *prejudice* (but *prejudge* with [pri:]), *prelude*, *premature*, *presage* (sb.) (but vb. [pri'seidz]), *president*, and,

with secondary stress, in *prejudicial*, *preparation*, *preposition*, (41.15) *preservation*.

The prefix *re-* is [ri] when it is felt to possess its original 41.16 force ("again" or "back"), as in *reconstruct*, *re-enter*; observe *recover* "cover again," *resign* "sign again," *recount* "count again," with [ri],—but *recover* "regain," *resign* "give up," *recount* "relate," with [ri].

It is pronounced [ri] also before vowels (*react*, etc.), or *h* (except *rehearse* with [ri]), also in *reflex*, *regress*, *rescript*, *retail*, and in *recantation*, *retardation*, *retraction*.

Elsewhere *re-* if stressed (*reconcile*, *reference*, etc.) or with secondary stress (*recognition*, etc.) is [re]; if unstressed, it is [ri], sometimes tending to [re].

Observe *rebel*, subst., is [reb(ə)l] but the verb is [ri'bel], and *recondite* is [ˈrekəndait] or [ri'kəndait].

The prefix *retro-* is [riɪtro(u)]; except in *retrograde*, with [retro(u)].

The pronunciation of initial *equ-* (Latin *aequus*) is somewhat 41.17 troublesome. Note the following cases:

First syllable stressed—[i:] in *equal*, *equalise*, *equinox* (also with [e]); but [e] in *equable* (also with [i:]), *equitable*, *equity*, *equivoke*.

Second syllable stressed—[iː] or [i] or [e] in *equality*, *equate*, *equation*, *equator*, *equi-librist* [-li-], *-valence*, *-valent*, *-vocal*, *-vocate*, *-vocation*.

Third syllable stressed (secondary stress on first)—[i:] in *equanimity*, *equatorial* (also with [i] or [e]), *equi-angular*, *-lateral*, *-librate* [-lai-], *-librium* [-li-], *-multiple*, *-noctial*, *-poise*, *-pollent*, *-ponderate*.

The *equ-* has another origin in *equerry*, *equipage*, and *equine*, with stress on first syllable and [e-]; *equestrian*, *equip*, with stress on second and [i-] or [e-]; and *equitation*, with stress on third and [e-].



**41.18** The usual spelling of [e] is *e*; *ea* (as in *head*) is fairly common; note also *any*, *many*, *again(st)*, *said*, *says*, *heifer*, *jeoff*, *jeopardy*, *leopard*, *friend*, *bury*, *guest*, *phlegm*, *apophthegm*, *Ætina*, *Geoffrey*, *Leamington*, *Leicester*, *Leinster*, *Leominster*, *Thames*.

The *e* is pronounced [æ or i:] in *amenity*, *fecund*, *fetid*, *fetish*, *tenable*, *tenet*, *tetrarch* and in *acetic*, *hetero-* and *homo-* *gencous*, *hygienic*, *strategic*. It is [e] in *legend*, *leisure*.

**41.181** At one time *again* was [ægin] and *against* [ægenst]; now [ægen, ægenst] and [ægin, æginst] are used. Many precise speakers prefer the latter pronunciations, because they are closer to the spelling. At the end of a sentence [ægin] is perhaps more common in educated speech. In poetry both pronunciations are often used by the same writer; thus Keats, Tennyson, Kipling and Bridges let *again* rhyme with *men*, *then*, *when* and with *plain*, *slain*, *rain*. William Watson has the rhyme *against*: *fenced*. *Thames* is found in rhyme with *gems* (Bridges), as well as with *acclaims* (Tennyson).

**41.2** A fairly close [e] is in standard English the first element of the diphthong in *laid*, *tame*, *late*, etc. There is not one uniform vowel-sound in these words; pronounce *aid* quite slowly, and you will notice that the tongue rises before the consonant is reached.

**41.201** In northern English the diphthongal character is less marked; we may use [e']. In Scottish English there is no diphthong at all, but [e]. Cp. § 44.11.

**41.202** In some forms of dialect the first element of the diphthong tends to [ɑ], sometimes almost to [ɔ]. London news-boys sell what they call the [daɪli maɪl] (*Daily Mail*). A little cockney, on being asked what the name of his baby sister was, replied [baɪbɪz naɪm z dʒaɪn, plain dʒaɪn].

**41.21** The diphthong is long when a voiced sound follows it, shorter before a voiceless sound. Thus *laid* [leɪd] is longer than *late* [leɪt]. Test this statement by finding other words containing the diphthong, and pronouncing them to yourself or getting

others to pronounce them. What is the quantity of the [ei] (41·21) when the diphthong is final ?

The pronunciation of *-ain* as [ein] in such words as *fountain*, 41·22 *captain*, *bargain*, is a pedantic affectation. How do you pronounce *villain*, *curtain* ?

The verbs in *-ate* (e.g. *separate*) have [-eit], but the nouns in 41·23 *-ate* (e.g. *estimate*) and the common adjectives in *-ate* (e.g. *separate*, *private*) generally have [-it], though some prefer a pronunciation more like [-et]. Scientific adjectives in *-ate* (e.g. *serrate*, *vertebrate*) have [eit], which is stressed in *ornate*.

The ending *-ade* is usually [-eid], as in *parade*; but [aid] in 41·24 *charade*, *estrade*, etc. (see § 37·5). Unstressed [id] or [əd] in *comrade* and [əd] in *decade*.

The ending *-age* when stressed is [eidʒ] or, in words taken 41·25 from French, [ɑ:ʒ] (see § 37·5). Unstressed it is [idʒ], though some prefer [edʒ]. The older spellings *cabbidge*, *garbidge* are instructive; also the present spelling *porridge* (older *porrage*).

The ending *-ague* is generally [eig], as in *plague*, *vague*. 41·26 Observe *ague* ['eigju] and *Montagu(e)* ['montəgju:]; *blague* (French loanword) is [bla:g].

Note *nation*, but *national*; *nature*, but *natural*; *shade*, but 41·3 *shadow*; *chaste*, but *chastity*; *pale*, but *pallor*; *vale*, but *valley*; *suave*, but *suavity*; *angel* [eindʒ(ə)l], but *angelic*, [æn'dʒelik]; *grade*, but *gradation*; *napery*, but *napkin*; *fame*, but *infamous*; *explain*, but *explanatory*; *compare*, but *comparable*; *prepare*, but *preparatory*; *repair*, but *irreparable*. The former of each pair has [ei] or (last three) [eɪ], the latter [æ] or, when unstressed (*gradation*, *infamous*, *comparable*, *irreparable*), [ə]. Cp. §§ 40·51, 44·6.

Observe *ration* and *rational*, the former usually, the latter always with [æ]; *patron*, *-ess*, usually with [ei], *patronage*, *-ise*, usually with [æ]; *Spain*, but *Spanish* with [æ]; *Danish* has [ei]. The third *a* of *apparatus* is [ei], not [æ]. The *a* is pronounced [ei or æ] in *gaseous*, *glacial*, *pageant*, *patent*, *rabies*.

41.4 The usual spelling of [ei] is *ai* (as in *maid*), *ay* (as in *may*) or *a...e* (as in *base*,<sup>1</sup> *made*), or *a* (as in *chaos*, observe *bass* (voice),<sup>2</sup> *cambric*, *Cambridge*,<sup>3</sup> *Hastings*); note also *gaol* (also spelled *jail*), *gauge*, *halfpenny*, *straight*, *great* (etc.), *veil* (etc.), *neigh* (etc.), *obey* (etc), *te'en* (poetic form of *taken*), *phaeton*, *yea*, *Praed*, *Rea*, *Reay*, *Rehan*, *Yeames*, *Yeatman*.

The vowel in *says* and *said* is short [sez, sed], as also in *ate* [et] (but [eit] in the United States). For the pronunciation of *always* see the Glossary.

<sup>1</sup> Observe *vase* [va:z]; but in the United States [veiz], often [veis], hardly ever [va:z].

<sup>2</sup> The fish *bass* is [bæs].

<sup>3</sup> But *Cambrian* with [æ].

41.5 Sentences for practising [a, æ, e, ei]:

Her hair out-darkens the dark night,  
Her glance out-shines the starry sky.—  
Before the midnight watch be past  
We'll quaff our-bowl and mock the blast.—  
O thou child of many prayers,  
Life hath quicksands, life hath snares,  
Care and age come unawares.—  
And at the closing of the day  
She-loosed the chain, and down she lay;  
The broad stream bore her far away,

The Lady of Shalott.—

As one that dreams and fears to wake, the sage  
With vacant eye stifles the trembling taper.—

Howsoe'er I stray and range,  
Whate'er I do, Thou dost not change.—  
For all is rocks at random thrown  
Black waves, bare crags, and banks of stone.—  
My never failing friends are they  
With whom I converse day by day.—  
They sail onward far upon their fatal way.—  
A dancing shape, an image gay,  
To haunt, to startle, and way-lay.—

Two front vowels remain to be considered, the *i* sounds. 42·  
 Say *bid* and *bead*. You recognise that one is longer than the other; are they otherwise the same? Say *bid* and repeat it with the same vowel drawn out; then say *bead*, and repeat it with the vowel shortened. If you are careful in each case to change only the length, and not the quality of the vowel, you will perceive that the vowels in *bid* and in *bead* are different.

The vowel in *bid* is laxly articulated and is known as the open 42·1  
 [ɪ]. In unstressed syllables (see § 38·3) it is often very open indeed, and when it is final, as in *very*, the tongue is raised very little higher than for close or even middle *e*. The sign for this sound is [e ˥] or [ɪ ˥]. (Here ˥ means more close, ˦ more open.) Can you hear any difference between the two vowels of *lily*?

The great phonetician Ellis remarked that the pronunciation of the *i* in *six* is the touchstone of foreigners, especially of those belonging to the Romance nations; they usually articulate it too tensely. Ask a Frenchman to say *fini*, and compare his sounds with those in *finny*.

Standard English contains no [i] as close as the French [i] and the German [i]. Convince yourself of this by asking a Frenchman or a German to pronounce words containing these sounds.

The [i] is longer before voiced than before voiceless sounds; 42·11  
 compare *hid* and *hit*, *rib* and *rip*, *give* and *gift*.

Notice the frequent cockney pronunciations of -y as [ei], e.g. 42·12  
 in *windy* [windei]; see § 38·3.

Often [ə] is substituted for this sound, as in *unity*, *ability*, 42·13  
 pronounced [juːnəti, əˈbɪləti], also in *April*, *visible*, *terrible*; but this is avoided by some speakers. It appears to be particularly common in American English.

The [i] in the diphthongs [ai] and [oi], as in *buy*, *boy*, is very low. 42·14

The usual spelling of [i] is *i*, but *y* (as in *abyss*, *myth*, 42·15  
*mythology*<sup>1</sup>) is frequent; note also *breeches*, *threepence*, *Greenwich*, *sieve*, *women* (Middle Eng. *wimen*, Old Eng. *wifmen*), *busy*, *build* (etc.), *been* (§ 42·21), *pretty* (§ 41·11).

<sup>1</sup> Sometimes with [mai].

- 4 2·2 In *bead* we have not a single vowel, but a kind of diphthong. If you utter it slowly, you will find that the tongue does not remain in a uniform position, but rises a little towards the end, the sound becoming closer. It may begin close, in which case the further rising reduces the passage so much that we have [j]; *bead* in this case is [bijd]. Or the vowel may begin fairly open and rise to the close position; then *bead* is [brɪd].<sup>1</sup>

For [i] see the diagram on p. 104.

- 42·21 When the diphthong is followed by a voiceless sound, it is shortened; *beat* [bijt] [brɪt] is shorter than *bead*. Compare also *seed*, *seat*, *sit*; *feed*, *feet*, *fit*. Careful speakers pronounce *been* like *bean*, not like *bin*; others use the short form when *been* is an auxiliary (e.g. *he has been fetched*), but the long form elsewhere (e.g. *I have been there*); many always use the short form in ordinary speech. In the United States [bin] is always used.

For the reduction of [i] in weak forms see § 47·122.

- 42·22 The diphthong is usually represented by [iɪ] in phonetic transcriptions intended for practical use. Some recommend the adoption of the pure long vowel in standard speech; it is found regularly in northern English, and in Scottish, Irish, and American English. Cp. § 45·22.

- 42·23 Notice *zeal*, *please*, *credence* with [iɪ], but *zealous*, *pleasant*, *credible* with [e]; *clean* (adj., vb.), *cleanly* (adv.) with [iɪ], but *cleanse* (vb.), *cleanly* (adj.) with [e].

- 42·24 The spelling varies: frequent representations of the diphthong are *ee* (as in *feel*), *e* (as in *he*, *theory*, *cedar*), *ea* (as in *beat*); fairly frequent are *e . . . e* (as in *these*), *i* (as in *police*, *bakshish*, *artiste*, *chenille*, *fleurdelis*, *pastille*, *Bastille*), *ie* (as in *chief*); note also *receive* (etc.), *inveigle* (also with [eɪ]), *people*, *key*, *quay*, *egis*, *amœba*, *e'en*, *Beauchamp*, *Rheims*, *Rhys*, *Sikh*. A good instance of our freakish spelling is *proceed* beside *recede*.

Note *epoch* and *aesthetic* with [iɪ-] not [e-]; *chagrin* with [-im or -in].

<sup>1</sup> The first part is still more open in a vulgar pronunciation of *tea*, *please*.

In *dear*, *fear*, etc., we have a rather open vowel, of varying 42·3 length, followed by [ə]; we may write [diə], but strictly it is [diə, drə] and sometimes [diə]. Before [r], as in *dearest*, the [ə] becomes faint or disappears; contrast *clearing* and *earring*.

The same open vowel is found before [ə] which does not represent *r*, e.g. in *real*, *idea*, *museum*.

For a similar development in the case of [u] see § 45·3.

Words derived by means of *-er* (e.g. *freer*) do not change the 42·31 quality of the [i]. Cp. §§ 43·22, 45·31. *Seer*, however, is no longer felt to be derived from *see*, and is [siə(r)].

Notice the frequent pronunciation (better avoided) of *ear*, 42·32 *year*, as [jə:] and that of *dear* as [djə:].

This explains the dialect saying, to express a long period of time, "Years and years and donkey's ears."

When *r* follows we have the spellings *eer* (as in *beer*, *privateer*), 42·33 *ear* (as in *fear*), *eir* (as in *weird*), *ere* (as in *adhere*), *ier* (as in *bier*, *chandelier*, *brigadier*, *fusilier*).

Sentences for practising [i, i:] :

42·4

Last year I could not hear with either ear.—

The mountain sheep are sweeter,

But the valley sheep are fatter;

We therefore deemed it meet

To carry off the latter.—

There are no ears to hear, or eyes to see,

Drowned all in Rhenish, and the sleepy mead.—

Silver thrills from kissing cymbals made a merry din.—

And that which destroys

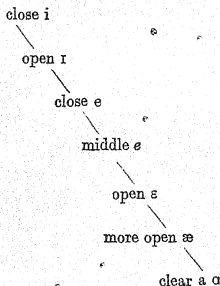
Most love, possession, unto them appeared

A thing which each endearment more endeared.—

Odours, when sweet violets sicken,

Live within the sense they quicken.—

- 42.5 We are now able to give the whole series of vowels from [i] to [ɑ] occurring in standard English.



See the diagrams on pp. 104, 105.

It will be good practice for you to utter this series of sounds, from [ɑ] to [i] and *vice versa*, and long as well as short.

The back vowels.—When the front vowels have been carefully 43 differentiated, the back vowels will be found to present little difficulty. Owing to the fact that the back of the tongue does not admit of so much variety of movement as the front of the tongue, the number of sounds in the series [ɑ] to [u] is smaller than in the series [a] to [i].

You will see that there is some resemblance between the 43·01 sounds of the two series. Thus we had a lax [æ] and a tense [ɛ] in the front vowels; and there are corresponding open o sounds when the tongue is raised a little at the back.

The articulation of these sounds is often unsatisfactory 43·02 owing to the lower jaw not being moved down sufficiently, the teeth being hardly separated. The back vowels gain in quality if they are produced with lip rounding. The opening is large in the case of the sounds in which the tongue is only slightly raised; as it rises higher, the opening of the lips grows smaller, until for [u] it is only the size of the end of an ordinary lead pencil. This lip rounding is rare with speakers who have not had special voice training; they usually bring together or separate the lips without rounding.



o



u

The short vowel sound in *not*, *what*, etc., is a laxly articulated, 43·1 open [ɑ], much more open than any o in French or German, with the back as well as the front of the tongue even lower than for [ɑ]. Excessive retraction of the tongue in the production of this vowel is to be avoided.

The [ə] of southern English is lower than in most other forms of 43·101 English. Teachers of voice production do not favour it.



- (43.101) In many words [a] is found instead of [o], in certain dialects of English and in the United States. This was common in the standard speech of the eighteenth century.

43.11 It is lengthened a little before a voiced final consonant, as in *dog* [dɔg]; but it should never be made quite long. The pronunciation [gɔ:d] for *God* is detestable. Compare the length of the vowel in *rod* and *rot*, *log* and *lock*, *fob* and *fop*.

43.12 Before *ss* [s], *st* [st], *sp* [sp], *th* [θ], and *f*, *ff*, or *ph* [f], the long sound is occasionally heard; this pronunciation was common during part of the last century, but is now losing favour.<sup>1</sup> Determine whether in the following words you use the long or the short sound: *loss*, *lost*, *froth*, *cross*, *cough*, *soft*, *coffee*, *off*, *officer*, *cloth*, *moss*, *gospel*. Extend the inquiry to your friends.

The pronunciation of *because* varies; in deliberate speech [bɔ:] is the rule, in ordinary speech the word ranges from [bikɔz] to the colloquial [kɔz].

43.121 Of the words in *-oth*, *broth*, *cloth*, *froth*, *moth* now generally have [ɔ]; *both*, *clothe*, *clothes*, *loth*, *quoth*, *sloth* have [ou]; *troth*, *wroth* have [ou] or [ɔ]; *doth* is [dʌθ]. Note also *wrath* [rɔ:θ].

43.13 When the short [ɔ] is in an unstressed syllable it either disappears entirely (as in *lesson*, where the [n] is syllabic, see § 24.35), or it may become [ə], as in *minor* [mainə(r)], or it may become the sound [ɒ]<sup>2</sup>. Thus *October* is [ɒk'toubə(r)] or [ɒk'toubə(r)]; *connect* is [kə'nekt] only in precise speech, but usually [kɒ'nekt] or [kə'nekt].

<sup>1</sup> It is not found in northern English, but is common in the United States (except in *gospel*, *officer*). It has practically disappeared from the speech of the younger generation in southern English. Some adopt as a compromise a half-long vowel.

43.131 <sup>2</sup> [ɒ] is [o] pronounced with the whole body of the tongue more forward than usual. To the ear it gives an effect like that of French *eu* or German *ö*; but for these sounds the lips are rounded.

Similarly [ü] is [u] pronounced with the whole body of the tongue more forward than usual. To the ear it gives an effect like that of French *u* or German *ü*; but for these sounds the lips are rounded.

The usual spelling of [o] is *o*.<sup>1</sup> It is represented by *a* in a number of words where it is preceded by *w*, *wh* or *qu* (as in *swan*, *what*, *squander*; see § 26·5), or where it is followed by *l* (see § 33·5), and in *yacht*; also by *au* in *cauliflower*, *sausage*, *assault*, *fault*, *vault*, *laudanum* (also with [ɔ:]), *Laurence*, *Maurice*. Note *knowledge* (ackn-), *Gloucester*; also *gone*, *scone*, *shone* (but *alone*, *atone*, *bone*, *stone* with [oun], *done* [dan], *one* [wan]).

The long [ɔ:] in *law*, *laud*, *lord* (see the diagram on p. 105) is rather tensely articulated, certainly not so laxly as the short [ɒ]. Before voiceless sounds the vowel is somewhat shortened, as in *short* (compare *shawl* and *shot*). It is in standard English the only sound of stressed *or* (or *oar*) before a consonant<sup>2</sup>; there is no difference in sound between *laud* and *lord*, *fought* and *fort*, *stalk* and *stork*, *cawed* and *cord*. It is true that some speakers try to make a distinction. The long [ɔ:] is not a simple long vowel, but really a diphthong of which the second element is [ə]<sup>3</sup>; and in words containing a written *r*, these precise speakers somewhat lengthen the [ə] element. Thus they will say [lɔ:əd] for *laud*, and [lɔ:əd] for *lord*. It may be added that they generally do so only if the distinction has been spoken about, and they have expressed their firm belief in its existence; then, for a while, the [ɔ:ə] may be heard. A simple test, which the student should apply to his friends, is that of asking them to write down the word he utters. If he says [fɔ:t], meaning *fought*, most people will write down *fort*, because the sound gives them no guidance, and the substantive is likely to occur to them first. Similarly, if he says [lɔ:d], meaning *laud*, they will write down *lord*.

<sup>1</sup> Note *long*, *song*, *strong*, *wrong* with [ɔ]; but *among*, *monger*, *mongrel* with [ʌ].

<sup>2</sup> Exceptions are *borrow*, etc., *work*, *attorney*, etc. See also § 43·221. 43·201

<sup>3</sup> To pronounce this [ə] distinctly in such words as *law*, *saw*, is a mistake. 43·202

43-203 It is absurd to speak of *fort* and *caught*, *morn* and *dawn* as "cockney" rhymes; they are perfectly good rhymes in educated English. Considering, however, that standard English is by no means universal, the would-be poet is advised to avoid these rhymes. It is also quite conceivable that the *r* that has disappeared from standard speech may be reintroduced, when our spelling has been reformed.

43-21 The word *lore*, which hardly occurs in ordinary speech, is often pronounced [ɔ:ə] in order to distinguish it from *law*, the [ə] sound being much more distinct than in *law*, *more*, *bore*, etc. Consider the value of *-ore* in *more water*, and in *more ink*.

43-22 Words derived by means of *-er* (e.g. *slower*, *mower*) keep the [ou] unchanged. Cp. §§ 42-31, 45-31.

43-221 Some speakers distinguish between the vowels of *sort*, *for*, *forth*, *horse*, and those of *mourning*, *four*, *fore-*, *fourth*, *hoarse*. In the latter case they usually give a middle [o] followed by [ə] or, in Scotland, a close [o:] followed by [r]. In most of the United States many or words have [o:ə] or [o:r].

43-23 There is much variation in the pronunciation of the words, *avaunt*, *dawnt*, *flaunt*, *gaunt*, *gauntlet*, *haunch*, *haunt*, *jaundice*, *jaunt*, *launch*, *laundry*, *paunch*, *saunter*, *staunch*, *taunt*, *vaunt*. The general tendency seems to be in favour of [ɔ:], not [ɑ:]; the latter is preferred in the United States, though the other is heard. *Aunt* is [ɑ:nt], in the United States often [æ(ɪ)nt]. The proper names *Saunders*, *Saunderson*, *Staunton*, are pronounced with [ɑ:] or with [ɔ:], by different families. The town *Taunton* also has [ɑ:] or, more commonly, [ɔ:]; but *Launceston* is only [laɪnstən].

43-24 When unstressed, the sound is often shortened to [ɔ] or [ö]; thus *autumnal* becomes [ɔ'tʌmnəl] or [ö'tʌmnəl]; or when stressed is [ɔ:], unstressed [ɔ] or [ö] or [ə].

43-25 The following spellings of [ɔ:] are almost equally frequent: *au* (as in *haul*), *a* (see §§ 26-5, 33-5), *aw* (as in *law*); note also *awe*, *broad*, *bought*, *brought*, *thought*, *distraught*, *naught*, *taught*.

When *r* follows we have *or* (as in *lord*) or *ore* (as in *more*); note 43·26 also *war* (etc., cp. § 26·5), *boar* (etc.), *door*, *floor*, *four* (etc.),\* *o'er*.† Observe the inconsistency in the spelling of *humour* and *humorous*, *honour* and *honorary*. For the spelling of *honour* see the admirable chapter in Prof. Lounsbury's *English Spelling and Spelling Reform*. In Shakespeare we find *honour* as well as *honor*; but the latter is much more frequent.

Of some 200 words which for a long time were spelled with *-or* or *-our* at the writer's pleasure, we have "simplified" the spelling of the great majority by letting them end in *-or*, but in the case of about 20—for no intelligible reason—we cling to the *-our* ending. To call such spellings as *honor*, *labor* "American innovations" is particularly stupid, seeing that they were used by countless writers from Spenser to Pope.

\* Observe *bourn*, *gourd* with [uə] or [ɔː].

† Pronounced [ɔː, ɔːə, ɒə]; a literary word with no established pronunciation.

A variety of the open [ɔ] not equally open in the pronunciation of all speakers of standard English, is the first element in the diphthong found in *boy* [bɔi]. The pronunciation [bɔi] is also heard.

In vulgar speech [oi] sometimes becomes [ai]; thus *boil* is 43·31 pronounced [boil].\* Only in *choir* (also written *quire* †) is this pronunciation current in good speech.

\* This was once the recognised pronunciation. Kenrick (1773) refers 43·311 to "*boil* and *join* and many others, which it would now appear affected to pronounce otherwise than *bile* and *jine*." Pope made *join* rhyme with *nine* and *divine*. See the quotation from Dryden on p. 148, and, for later examples, App. VI (2). The slang word *rile* was formerly *roil*.

† This is the older and better spelling; *choir* is in imitation of French *chœur*.

The usual spelling of [oi] is *oi*; *oy* (as in *boy*) is fairly frequent; 43·32 note also *coign* and *buoy*.

The ending *-ois* in *chamois*, *patois*, *Iroquois* is [waɪ] \* (cp. *-oir*, § 37·51); it is [-ɔɪz] in *avoirdupois*, and [ɔɪz or ɔi] in *Illinois*.

For the unstressed ending *-oise* see § 30·15.

\* So also *bourgeois* (except the type, which is [be'dʒɔɪs]).

- 44.1 Utter the sound usually called "long o" and found in *bode*, *boat*, etc.; you will observe that the sound is not uniform, as the tongue rises a little before the consonant is reached. Indeed the action of the tongue is quite similar to what we noticed in the case of [ei] in § 41.2; and also to [i:] in § 42.2 where, however, it is less obvious to the ear. The diphthongal character of the "long o" is so essential, that when a stranger merely says [o:noi] for *oh no*! we at once recognise that he is not English.
- 44.101 In the case of this diphthong as well as in that in *name*, *pain*, etc. (see § 41.2), untrained singers usually betray themselves by passing too soon to the second part of the diphthong.
- 44.11 In northern English the diphthongal character is less marked; we may use [o<sup>n</sup>]. In Scottish English there is no diphthong at all, but [o]. Cp. § 41.201.
- 44.2 The first element of this diphthong is a middle [o], sometimes a fairly close [o] (see the diagram on p. 105); in standard English the [o] is never so close as in French or German [o:]. (Watch foreigners when they utter these sounds; notice how tensely they articulate, and how much more they round their lips than we do.) In cockney speech the first element is pronounced with the tongue lower and raised in front.
- The conclusion of the diphthong is an *u* sound; place a finger against the interval between the upper and lower teeth, and notice how they are brought a little closer towards the end of the diphthong. Observe also the action of the lips.
- 44.21 In "ladies' speech" [öü] sometimes replaces [ou], carrying with it a suggestion of affectation. It may also be heard in the deprecating *oh no*!
- 44.3 The diphthong is longer before voiced than before voiceless consonants; verify this statement by saying, or getting others to say, *bode* and *boat*, *goad* and *goat*, *robe* and *rope*, *brogue* and *broke*, *close* (vb.) and *close* (adj.).
- 44.4 In syllables that are weakly stressed, the first part of the diphthong becomes [o], [ö] or even [ə], the second part disappearing altogether. Thus *fellow* is in precise speech [felou],

but in ordinary speech [felo, felö], and in careless (but not necessarily vulgar) speech [felə].

The pronunciations [winda, pila] for *window, pillow* are, however, 44·401 avoided by educated speakers (see § 32·422). *Thorough*, on the other hand, is [θara], and *borough* is [bara].

When the weakly stressed syllable ends in a voiced consonant, 44·41 the diphthong is not reduced, e.g. *fellows* [felouz], *followed* [fəloud]. Before a vowel the unstressed [ou] generally becomes [o], e.g. *following* [fəloin], cp. *zoology* [zə(u)'olədʒi].

The common pronunciation [zu(:)'olədʒi] is doubtless due to the 44·411 abbreviation *Zoo* [zu:]. No one says [ku(:)'opəreit] for *co-operate*, which is an exactly parallel case.

The prefix *pro-*, when stressed, is generally pronounced [prou]. 44·42 In *process* and *progress* [prə] is sometimes heard; in the substantives *project* and *produce* it is the rule.

Notice [ou] in *brogue, rogue, vogue, prorogue*; but [ə] in 44·43 *cata-, dia-, epi-, pro-logue* and in *dema-, syna- gogue*.

For *-ose*, see § 30·15.

Beside [ei] we had [e] (see § 41·1); but there is no short [o] 44·5 corresponding to [ou], except in such cases as [fəloin] mentioned above, and in the careful pronunciation of such words as *poetic, profession, November*, in which [ou] may also be heard.

Note *onus*, but *onerous*; *host*, but *hostel*; *console*, but *solace*; 44·6 *provoke*, but *provocative*. The former of each pair has [ou], the latter [ə]. Cp. §§ 40·51, 41·3.

There are several common spellings of [ou]: *o* (as in *post, 44·7 toga, trochee, trophy, sloth, cargo, boa, chaperon, droll, gross*), *oa* (as in *oak, cocoa*), *oe* (as in *toe, goes*), *o . . . e* (as in *home*), *ow* (as in *own*); note also *bureau* (etc.), *though* (etc., cp. § 34·4), *soul* (etc.), *gauche, hautboy, mauve, yeoman, sew, brooch, owe*.

*Codify, cognac, jocund* have [ou or ə].

According to Walker's Dictionary (1839) *Rome* was pronounced [ru:m] and *gold*, in familiar conversation, [gu:ld], but in verse and solemn language [gould].

448 *Sentences for practising [ə, ɔ:, ou, oɪ]:*

Is Saul also among the prophets?—

A rolling stone gathers no moss.—

Mourning when their leaders fall

Warriors carry the warrior's pall

And sorrow darkens ha-mlet and hall.—

I never was on the dull, tame shore

But I loved the great sea more and more.—

Then to come, in spite of sorrow,

And at my window bid good morrow.—

Ghosts of dead years, whispering old silent names

Through grassgrown pathways, by hall mouldering now.—

For all must go where no wind blows,

And none can go for him who goes;

None, none return whence no one knows.—

The intense atom glows

A moment, then is quenched in a most cold repose.—

She folded her arms beneath her cloak

And stole to the other side of the oak.—

Cold diffidence, and age's frost,

In the full tide of song were lost.—

Joy lift her spirit, Joy attune her voice.—

Our echoes roll from soul to soul,

And grow for ever and for ever.—

Let knowledge grow from more to more.—

But as the torrent widens towards the ocean

We ponder deeply on each past emotion.—

The river nobly foams and flows.—

The sable score, of fingers four,

Remains on that board impressed.

And for evermore that lady wore

A covering on her wrist.—

And the sinuous paths of lawn and of moss,

Which led through the garden along and across,

Some open at once to the sun and the breeze,

Some lost among bowers of blossoming trees.—

The *u* sounds are clearly parallel to the *i* sounds. In both cases we have a laxly articulated short sound, and a diphthong during which the tongue rises.

The short sound in *would*, *book*, etc. is open, and the sign for it is [ʊ]. Do you notice any difference in the length of the vowel sound in the words *should* and *put*, *pull* and *cook*? Observe others, if you are uncertain in your own case. (You will sometimes find it hard to determine what is your natural, instinctive way of pronouncing a word, when once you have grown accustomed to watching your own speech.)

In northern English the words with *oo* do not show the same differences of length as in southern English; thus in *book*, *cook*, etc. a longer vowel is given than in southern English.

When this [ʊ] is unstressed it becomes [ü] or [ə], or is dropped altogether. Thus *helpful* becomes [helpf(ə)l], and *should* becomes [ʃüd, ʃəd, ʃd, ʃt] (see the Glossary).

The usual spelling of [ʊ] is *oo*; note also *pull* (etc.), *wolf*, *woman*,<sup>1</sup> *worsted*, *bosom* [buzəm], *could* (etc.), *courier*, *Cruickshank* [krukʃəpk], *Wolseley*, *Wolsey*, *Worcester*.

The vowel sound in *who* is not uniform. (See what was said about the corresponding *i* sound in § 42.2.) It may begin as close [u] (see the diagram on p. 105), in which case the further rising towards the end reduces the passage so much that we have [w]; *who* in this case is [huw]. Or the vowel may begin fairly open and rise to the close position; then *who* is [hʊu].

When the diphthong is followed by a voiceless sound, it is somewhat shortened; compare *rude* and *root*, *brood* and *brute*, *lose* and *loose*, *use* (vb.) and *use* (sub.). A half-long vowel is now often heard in *room*; some speakers make it quite short, at any rate in compounds (e.g. *schoolroom*, *classroom*).

The diphthong is usually represented by [u:] in phonetic transcriptions for practical use. Some recommend the adoption of the pure long vowel in standard speech. Cp. § 42.2; it is

<sup>1</sup> Older spelling *wulf*, *wuman* (from *wīman*, Old Engl. *wīfman*).



- (45·22) found regularly in northern English, and in Scottish, Irish, and American English.
- 45·23 In educated London speech a tendency has recently shown itself to pronounce [u:] as [ü:], with the body of the tongue pushed forward. This used to be a feature only of lower class speech in London and of certain provincial dialects.
- 45·24 In unstressed syllables the sound is shortened and often becomes [ü]; thus *July* is [dʒü'laɪ].
- 45·3 Before [ə] the diphthong loses its second element; and, especially when the [ə] represents a written *r*, the first element often changes to a vowel with lower tongue position. Thus *poor* is pronounced [pʊə, poə], and some educated speakers of southern English even say [pɔ:], rhyming with *door*, *floor*; but this can hardly be considered standard English. Notice also the various pronunciations of *your*, *sure* (see the Glossary). Before spoken [r], as in *poorest*, *during*, the [ə] becomes very faint or disappears. Compare what was said about [i:] followed by [ə] in § 42·3.
- 45·31 Words derived by means of *-er* (e.g. *truer*, *wooper*) do not change the quality of the [u:]. Cp. §§ 42·31, 43·22.
- 45·4 The spelling varies: we have *oo* (in *moon*, etc.), *ue* (in *true*, etc.), *u* (in *truth*, etc.), *u . . . e* (in *rule*, etc.); note also *recruit* (etc.), *grew* (etc.), *do* (etc.), *sluice*, *rheumatism*, *lieu* (also [lju:]), *tomb*, *womb* (but *bomb* [bɒm], *comb* [kəʊm], *catacomb* ['kætəkəʊm], *hecatomb* ['hekətəm, -təm]), *combe* [ku:m], *move*, *prove* (but *dove*, *love*, *shove*, with [ʌ]), *lose*, *whose*, *canoe*, *shoe* (but *toe* [tu]), *stoep*, *manœuvre* (also [-nju:]), *uncouth*, *croup*, *route*, (but [raʊt] in *route march*), *boudoir*, *trousseau*, *joust* (also with [ʌ]), *stoup*, *through*, *brougham*, *Trowbridge*. *Blouse*, formerly [blu:z], now usually [blaʊz]. Note *cantonment* with [u: or ə].
- 45·41 When *r* follows we have *oor* in *boor*, *moor*, *poor*; *ure* in *sure*; *our* in *tour*, *contour*, *paramour*. The literary word *tournament* is pronounced with [tu'ə-, tə-, toə-, or tə(ə)-].

The so-called "long u" in such words as *due*, *dew*, *dude* consists of the vowel sounds in *do*, which have just been discussed, preceded by [j], which after voiceless sounds tends to become the voiceless [ç] and even [ʃ], as was mentioned in § 34.2. Thus *tune* is in ordinary speech [tʃu:n], and often [tçu:n]; in careless speech it may even become [tʃu:n]. After voiced sounds the [j] may become [ʒ]; see § 34.1.

The *-ture* in *nature*, *creature*, *forfeiture*, etc., is generally pronounced [tʃə(r)]<sup>1</sup>; the pronunciation [tjə(r)] or [tjü(r)] sounds affected in ordinary speech. *Literature* may be heard as [lɪtərətʃə, -tʃuə, -tjə, -tjüə, -tjü], and even [lɪtəreitʃə, etc.]. *Venture* is usually [ventʃə(r)], sometimes [venʃə(r), ventjə(r), or ventjü(r)]. *Censure* is always [senʃə(r)]. In the endings *-tute*, *-tude* [tj] is usual.

As a rule we have [u:], not [ju:], after [r], [ʃ], [ʒ], or consonant plus [l], e.g. in *true*, *grew*, *rule*; *sure*, *sugar* (with [u]), *chew*; *July*, *jewel*; *blue* (and *blew*), *clue*, *flue* (and *flew*), *glove*, *flute*, *refuse*, *sluice*, and the compounds of *-clude* (*con-*, *in-*, *pre-*, *se-*) and *-clusion* (*con-*, *in-*, *se-*). Note *truculent* with [tru:- or trɒ-], *Shrewsbury* with [ʃru:- or ʃrou-].

The [j] began to be omitted about the middle of the 18th century. In Walker's Dictionary (1839 ed.) *blue*, *glue*, *sluice* are still given with [ju:]. Smart, in 1836, describes the sound preceding [u:] as "so short and slight as to be lost altogether in the mouth of an unpolished speaker," and warns against a too distinct pronunciation of it, which he calls "affected." In the Comic Grammar (1840) "ble-ew" is given as a dandyish pronunciation of *blue*.

After [l], [u:] appears to be increasingly common, e.g. in *lucent*, *lucid*, *lucre* (*lucrative*), *ludicrous*, *luminous* (*luminary*, *illuminate*), *lunacy* (*lunatic*), *lute*, *absolute* (*absolution*); [lju:] still prevails in *illumine*, *lurid*, *allude*, *prelude*, *interlude*. *Ormolu* is [ɔ:məlu:]. *Lucy* is always [lu:si], *Luke* is [lu:k], *Luther* is [lu:θə(r)], *Lucrece* [lu'kri:s or lju'kri:s]. *Lieu* is [lju: or lu:]; but *lieutenant* with [left- or lift-],—in the United States with [l(j)u:].

<sup>1</sup> See also §§ 29.2, 34.2.

45·522 After [s], [u:] also seems to be gaining ground. It is frequently heard in *suit* [boiz su:ts, it su:ts him wel], *suitable*, and in *pursue*, *pursuit*; and [su-] is common in *supreme*, *super*. *Susan* is usually [su:zən]. In *assume*, *presume* [ju:] prevails.

45·523 After [n], [u:] may be heard in the quite colloquial pronunciation of *new*, *news*, *newspaper*, *knew*, *nuisance*; and after [d], in dialect speech, in *duke*, *duty*.

After [θ], [u:] is now often heard in *enthusiasm*.

45·53 Notice *casual* [kæzjuəl], also [kæzʊəl, kæz(j)uəl], *visual* [vizjuəl, vizʊəl], but more commonly [vizjuəl], probably on account of *visible* [vizibl]. *Usual* is [ju:zjuəl, ju:zʊəl], colloquially [ju:z(ə)l]. *Sensual* [senʃuəl or sensjuəl]; *sensuous* usually [sensjuəs].

45·54 As the "long u" begins with a consonantal sound it is correct to say *a uniform*, *a university*, *a union*, *a European*, *a eulogy*. To write *an* before such words is like putting *an youth*, *an year*.

45·55 We find the [u] element changed in unstressed syllables; thus *value* becomes [væljü] (§ 43·131), *regular* becomes [regjülə(r), regjələ(r)], and, very colloquially, [reglə(r)].

45·56 Before *r* [ju:] behaves like [u]; see § 45·3.

45·6 The spelling varies: we have *ue* (in *hue*, etc.), *u* (in *regular*, *annual*, etc.), *u . . . e* (in *tune*, etc.); note also *feud* (etc.), *few* (etc.), *suit*, *nuisance*, *puisne*, *adieu*, *view*, *beauty*, *ewe*, *yew*, *queue*, *impugn*. Notice *youth* [ju:θ], but *young* [jʌŋ].

45·61 When *r* follows, we have *ure*, as in *cure*, *pure*; *ever*, as in *fewer*; *eur*, as in *amateur*, *connoisseur*, with [-juə(r) or -ə:(r)], and *liqueur* [-juə(r)].

45·7 Sentences for practising [u, ʊ, ju, ju:]

A poor man is better than a fool.—

To the pure all things are pure.—

The stupid student at first sat mute,

Then saluted the duke with a tune on the lute.—

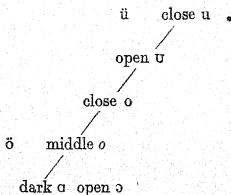
The moving waters at their priestlike task

Of pure ablution round earth's human shores.—

(45·7)

Flowers, ruins, statues, music, words are weak  
 The glory they transfuse with fitting truth to speak.—  
 Have left me to that solitude, which suits  
 Abstruser musings.—  
 A creature not too bright and good  
 For human nature's daily food.—  
 A long half-hour together I have stood  
 Mute—looking at the grave in which he lies.—  
 It is the little rift within the lute,  
 That by and by will make the music mute.—  
 She left the web, she left the loom,  
 She made three paces through the room,  
 She saw the water-lily bloom,  
 She saw the helmet and the plume.—

We are now able to give the whole series of vowels from [u] to 45·8 [ɑ] occurring in standard English :



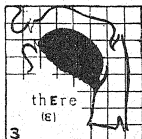
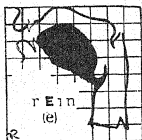
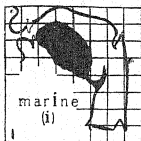
Practise this series, as was suggested in § 42·5, in connection with the [i] to [ɑ] series.

The following diagrams serve to show the position of the tongue in the formation of some of the vowels.

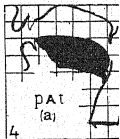
Observe the different shapes of the mouth passage through which the breath passes.

(These diagrams were prepared by Dr R. J. Lloyd.)

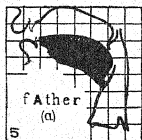
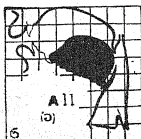
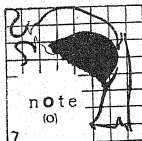
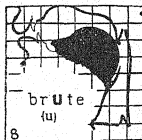
(45.9)



This diagram<sup>6</sup> represents the vowel [a]. In northern English it is found in words like *pat* (see § 39.1). For its occurrence in southern English see § 40.1.



(45.9)



## THE SOUNDS IN CONNECTED SPEECH

46. Let us take a familiar nursery rhyme as an example of simple conversational English; it will serve to give us some idea of the problems which have to be considered when we deal with the sounds of connected speech. This is the rhyme:

sɪŋ ə sɒŋ əv sɪkspens | ə pəki:t fʊl əv raɪ | fɔ:ən twenti  
blækbə:dz | beikt in ə paɪ | wen ðə paɪ wəz ɒpnd | ðə  
bə:dz bi'gæn tə sɪŋ | wɒzn(t) ðæt ə deinti diʃ | tə set bi'fə:  
ðə kip.

47. Pedantically precise speech is as much out of place in the nursery as vulgar speech; therefore we do not say [sɪŋ ei sɒŋ əv sɪkspens].

The following list contains words with **strong** and **weak** forms:—

### 47.11 ARTICLES

a, an  
the

*weak*

ə, ən  
ðə (before consonants)  
ði (before vowels)  
ðj (in poetry sometimes)

*strong*

ei, æn  
ði:

### 47.12 VERBS

has  
have  
had

*weak*

həz,\* əz, z, s (§ 49.2)  
həv,\* əv, v  
həd,\* əd, d

*strong*

hæz  
hæv  
hæd

- 47.121 \* These forms are found, for instance, at the beginning of questions; thus *have you gone there?* is [həv ju gɒn ðə]. They are also found after vowels, e.g. *I had done so* [ai həd dʌn sou].

<i>Verbs (cont.).</i>	<i>Weak.</i>	<i>Strong.</i>	(47·12)
am	əm, m	æm	
is	ɪz, z, s (§ 49·2)	ɪ'z	
are	ɑ'(r), ɑ(r), ə(r), r	ɑ:(r)	
was	wəz, wɜz	wɔz (§ 26·5)	
were	wə(r)	wɛ:(r), wɛ:ə, wɛ:(ə)r	
be	bi', bi *	bi:	
been (§ 42·21)	bi'n, bin	bi:n	
can	kən, kn	kæn	
shall	ʃəl, ʃl, əl, l †, ʃə, ʃ	ʃæl	
will	wəl, əl, l	wɪl	
could	kəd	kud	
should	ʃəd, ʃd, ʃt, d	ʃud	
would	wəd, əd, d	wud	
do	du, d	du:	
does	dəz	dʌz	
did	d	diɔ	
must	məs(t) (§ 50·12)	mʌst	

\* In this list [i] and [ɪ] have been distinguished. It is important to note that the weak forms of *be*, *we*, etc. have the shortened tense sound, not the lax sound. 47·122

† Notice [ɑ:l], for *I'll* [aɪl], now often heard in the colloquial speech of well-educated people. 47·123

PRONOUNS	<i>weak</i>	<i>strong</i>	47·13
he } (see App.	hi', hi, i	hi:	
her } VI., 7)	hə'(r), hə(r), ə(r)	hə:(r)	
him	hɪm, ɪm	hɪm	
his	hɪz, ɪz	hɪz	
them	ðəm, əm	ðem	
their	ðɛ(r), ðə(r)	ðɛ'ə, ðɛ:(ə)r	
she	ʃi', ʃi	ʃi:	
we	wi', wi	wi:	
me	mi', mi	mi:	
my	mi	mai	



(47.13) *Pronouns (cont.).*

	<i>Weak.</i>	<i>Strong.</i>
you	ju, jə	ju:
your	ju(r), jə(r), jə(r)	ju'ə, ju'r, [jə:(r)]
us	əs	As
that	ðæt (relative),	ðæt (demonstrative)
who	u:, (h)u', (h)u	hu:
whom	hu'm, hum	hu:m
whose	hu'z, huz	hu:z

## 47.14 PREPOSITIONS

	<i>weak</i>	<i>strong</i>
at	ət	æt
by	bɪ	baɪ
for	fə(r)	fə:(r), fɔ(r)
from	frəm	frəm
of (§ 27.21)	əv	ɒv
to, into	(in)tə (before consonants)	(in)tu
until	ən'tɪl	ʌntɪl
upon	əpən	əpən

- 47.141** When a preposition is followed by a pause, and (usually) when it follows an unstressed syllable and precedes an unstressed pronoun, the strong form is used; e.g. *What did he do it for? Where are you going to? What are you thinking of? There's nothing for it. He was talking to me.*

## 47.15 CONJUNCTIONS

	<i>weak</i>	<i>strong</i>
and	ənd, nd, ən, n	ænd
as	əz, z	æz
but	bət	bæt
for	fə(r)	fə:(r), fɔ(r)
if	f (colloquial)	ɪf
or	ɔ'(r), ɔ(r), ə(r)	ɔ:(r)
nor	nɔ'(r), nɔ(r), nə(r)	nɔ:(r)
than	ðən, ðn	ðæn
that	ðət	ðæt

OTHER WORDS	weak	strong	47·16
not	nət, nt, n	nət	
there (is, are)	ðər, ðər	ðeɪ(ə)r	
some	səm, sm	səm	
madam	mæm, m	mæd(ə)m	
sir	sə', sə	sə:	

Examples of most of the above forms will be found by referring to the Glossary.

Where several weak forms are given, it may be taken that the weaker usually occur only in colloquial speech. Attention paid to the rapid speech of educated speakers will show that they are by no means an indication of vulgarity.

In the notes to the *Specimens* frequent reference is made to the use of strong and weak forms. It will be noticed that strong forms are used in the following cases :

(i) When the word is used as a substantive, as in No. 5, l. 49 ("the important particles *of* and *the*") or in the nursery rhyme : "If it's and and's were pots and pans," etc.

(ii) When the word stands by itself, as in No. 1, l. 32, (... Thinker, *who*, with earth-made implement ...) and No. 2, l. 60, (*But*, where duty renders ...).

(iii) When the word is contrasted with another word, as in "I said *a* man, not *the* man."

In these three cases it is generally stressed.

(iv) When the word is at the beginning of a breath group ; numerous instances occur in the *Specimens*. Here the word is generally unstressed.

When the word is inside the breath group and not emphasised, a weak form is more usual, but

(v) Owing to the tendency to reduce a long interval between two stressed syllables and to lengthen a short interval : when there are only a few sounds between two stresses strong forms are more commonly used than when many sounds separate the

(47·2) stresses ; similarly weak forms are preferred when many sounds precede the first stress of a breath-group ;

(vi) before or after an exceptionally strong stress we often find very weak forms ;

(vii) a strong form may be used for variety of sound when the weak form contains [ə] and this sound occurs in neighbouring syllables ; or the weak form may be preferred when, for instance, the strong form contains [ə] and other [ə] sounds are near.

Instances are given in the notes to the *Specimens*.

The exclusive use of strong forms in ordinary conversation is undoubtedly a fault, and should be avoided ; much of the unnatural reading aloud in our schools is due to this cause. Foreigners who have lived long in England often fail in this respect when they have overcome almost all other difficulties. It is also not uncommon in some forms of colonial and American speech.

47·21 Notice [pens], but [siksɒns] in § 46.

A word which forms the second part of a compound often changes in pronunciation, a weaker form being substituted. Compare *penny* and *halfpenny*, *board* and *cupboard*, *come* and *welcome*, *day* and *yesterday*, *ways* and *always*,<sup>1</sup> *fast* and *breakfast*, *yard* and *vineyard*, *mouth* and *Portsmouth*, *land* and *England*, *ford* and *Oxford*.

Observe the sailor's shortening of *forecastle* [fouks(ə)l], *topsail* [tɒps(ə)l], *larboard* [la:bəd], *starboard* [sta:bəd].

47·22 The first letter of the second part is sometimes dropped ; thus the *w* in *housewife* (case for needles, etc.) [hʌzɪf], *Greenwich*, *Harwich*, *Woolwich*, *Norwich*, *Chiswick*, *Keswick*, *Warwick*<sup>2</sup> is no longer pronounced, nor the *h* in *shepherd* [ʃepəd], *forehead*

<sup>1</sup> Some, however, say [ɔ:lweɪz].

<sup>2</sup> In dialects also in *awkward*, *backward*, *pennyworth*.

[*forid*, -ed] *Clapham*, *Sydenham*,<sup>1</sup> and in many words beginning (47·22) with *ex*-, e.g. *exhale*,<sup>2</sup> *exhaust*, *exhibit*,<sup>3</sup> *exhilarate*, *exhort*.<sup>4</sup> The dropping of *h* in *neighbourhood* used to be common, but it is rarely found now. In *threshold* it is generally omitted, but pronounced in *hedgehog*, *washhouse*.

Observe also the sailor's shortening of *boatswain* [bəʊs(ə)n], *coxswain* [kɒks(ə)n], *gunwale* [ɡʌn(ə)l], *leeward* [liəd].

Sometimes there is a change in the first part of a compound 47·23 word. Compare *half* and *halfpenny*, *two* and *twopence*, *three* and *threepence*, *fore* and *forehead*, *break* and *breakfast*.

The stress of compounds like *sixpence* is discussed below in § 51.

In *pocket* (§ 46) the second vowel is not middle [e], but a very 48·1 laxly articulated variety of [ɪ], with the tongue only a little higher than for close [e]; see § 38·3. In the speech of elocutionists the middle [e] often appears here; thus they tell of the [ɡæɪdən ov ɪdən].

Notice that in *four-and-twenty* (§ 46) the *r* is pronounced, as it 48·2 comes between vowels; but it is mute in *before the King*, where it comes before a consonant, as in the word *forth*. See § 32·421.

In *and* the *d* is dropped. Here it might be a case of assimila- 49· tion; that is to say the *t* which immediately follows, and which is closely akin to it, might have changed it to [t], and the two would have joined together.

In *sit down*, do you utter both [t] and [d]? If you speak naturally, you probably say [sɪdaʊn]. What is your pronunciation of a *great deal*, *hold tight*?

<sup>1</sup> *Lewisham* is generally pronounced [lu:ɪʃəm]; cp. *Waltham*, § 31·31. *Bispham* is sometimes pronounced [bɪʃəm].

<sup>2</sup> When contrasted with *inhale*, this word is also pronounced [eksheɪl]; *exhalation* is always [eks(h)əˈleɪʃ(ə)n].

<sup>3</sup> *Exhibition*, with secondary stress on first syllable, is [eksɪbɪʃ(ə)n]

<sup>4</sup> *Exhortation* is pronounced with [egz-] or [eks-].

- 49·1 Assimilation of consonants is common in English, and the more colloquial the speech is, the more assimilation you are likely to find. Assimilation reduces the number of movements which have to be made, and thus represents a saving of trouble; and in colloquial speech we incline to take as little trouble as possible.

The general rule is, that when two sounds come together, those movements of articulation which are common to both are executed once only. Thus in *don't*, the stopping of the mouth passage for [n] also does duty for [t]; it is the opening of the passage and unvoicing which constitute the [t]. In *stamp* the closure for [m] also does duty for [p]. In *witness* the closure for [t] remains for [n], which merely requires the opening of the nose-passage and vibration of the vocal chords.

Utter the word *clean*, and observe whether you produced the [k] in the same way as in *keen*; probably you will find that for the [k] of *clean* you open the closure only at the sides, leaving the centre of the tongue in contact, ready for the production of [l]. See whether anything similar happens when you say the word *atlas*.

Utter the words *apt*, *act*, and notice carefully when you make the closure for [t]; probably it is earlier than you would have thought. Do you make the [n] closure in *open* before or after the [p] opening?

- 49·2 Sometimes a voiced sound makes a neighbouring sound voiced, or a voiceless sound makes a neighbouring sound voiceless. Examples in the nursery rime are [bɔɪdz] and [beɪkt]; find similar examples of the *s* of the plural<sup>1</sup> and the *ed* of the past participle, and determine in each case whether the final sound is voiced or voiceless. Try to find pairs like *lagged* and *lacked*, *bids* and *bids*.

The change of [s] to [z] in *houses* [haʊzɪz], shows a kindred sort of assimilation. Observe also 's (*is*, *has*) is [s] in *Jack's here*, *Jack's called me*, but [z] in *he's here*, *he's called me*.

- 49·21 <sup>1</sup> Strictly speaking the *s* of the plural was always voiced in the older language, and it is in *cats*, *tips* that we have assimilation.

In compound words, and in neighbouring words which belong closely together, assimilation is common. When one word ends in a voiceless sound and the other begins with a voiced sound, or *vice versa*, it is usually the second which prevails. Observe *newspaper* [nju:speipə(r)], *cupboard* [kʌbəd], *raspberry* [rɑ:zbəri], *blackguard* [blægərd], *hold tight* [houldtaɪt], *he used to do it* [hi ju:stə du: ɪt]. Consider the pronunciation of *observe*, *obstacle*, *gooseberry*, *absolve*, *absolute*. What happens when the stress is on the second syllable?

In careless speech [həʊsɪn] is heard for [həʊsɪn], [lædbrʊgrəʊv] 49·31 does duty for *Ladbroke Grove*, and [həsɪn] for *has seen*. *Is she* is regularly pronounced [ɪz ʃi], or [ɪʃi] in quick conversation.

The sound [ŋ] frequently changes to suit the place of articulation of the following sound, as in *Congress* [kɒŋɡres], *Congregation* [kɒŋɡriˈɡeɪʃ(ə)n], *anchor*, *concave*, *concourse*, *concrete*, *syncope*, *tranquil*, *unctuous*, *pill-cushion* (colloquially [pɪlkʊʃ(ə)n]), *infamous* [ɪmfəməs], *Holland Park* [hələmpɑ:k]; or of the preceding sound, as in *second single* [sekənsɪŋɡ(ə)], *captain* [kæptɪn], *two-pence* [tʌpɪns], *open the door* [əʊpən ðə dɔ:], *cup and saucer* [kʌpɪnsəʊsə]. It should, however, be noted that in careful speech the assimilation to a following sound is generally avoided when the stress follows, e.g., *concordance* [kənˈkɔ:d(ə)ns]; similarly *bronchia* [brɒŋkiə], but *bronchitis* [brɒnˈkaɪtɪs]. Here the [k] belongs to the following syllable. The examples of assimilation to a preceding sound are only heard in colloquial speech.

Another kind of nasal assimilation was mentioned in § 8·22, viz. the nasalising of the vowel in such a word as *time*, when the passage through the nose is opened too soon.

The dropping of *d* in *four-and-twenty* might also be due to the desire to simplify a group of consonants; and this will seem the more likely explanation if we notice that the *d* of *and* is generally dropped before a consonant, but kept before a vowel.<sup>1</sup> 50.

<sup>1</sup> In colloquial speech the *d* of *and* often disappears before vowels. On the other hand it is often kept before the lisping sounds [θ, θ].

- (50) Compare *you and Ida, bread and butter*; if you drop the *d* in the first instance, or utter it in the second, you are equally wrong. Such simplifying is fairly common in educated speech; most people drop the *t* in *often* and the *p* in *empty* (where it has no etymological justification) and *jumped*; in colloquial speech *don't know* is [danou]. In quite careless speech you may notice consonants dropped in such words as *acts, insects*, but this is clearly a licence which cannot be permitted in the class-room. Indeed these groups of consonants should be articulated with great care. Nothing so quickly gives an effect of slovenly speech as the slurring of consonants, where it is not generally adopted.

In ordinary speech numerous instances occur of this tendency to simplify groups of consonants, *d* and *t* being the sounds most frequently dropped.

- 50.11 *d* is not pronounced in *handkerchief* [hæpkətʃif], *handsome* [hænsəm], *Windsor* [winzə(r)], *Guildford* [gilfə'd], *Ingoldsby* [ing(ə)lzbɪ], *Wednesday* [wenzdi].<sup>1</sup>

The *d* in *friends, grandfather* is also often dropped; and, in very rapid or careless speech, the *d* of such words as *old, cold, child, thousand, kindness, landlord*. See also § 50.31.

- 50.12 *t* is not pronounced in—

*chasten* [tʃeis(ə)n], *fasten* [fais(ə)n], *hasten* [heis(ə)n],  
*christen* [kris(ə)n], *glisten* [glis(ə)n], *listen* [lis(ə)n],  
*moisten* [mois(ə)n];

*castle* [kɔis(ə)l], *trestle* [tres(ə)l], *wrestle* [res(ə)l] (but pronounced in the comparatively rare word *pestle*); *bristle* [bris(ə)l], *epistle* [i'pis(ə)l], *gristle* [gris(ə)l], *thistle* [θis(ə)l],  
*whistle* [wis(ə)l]; *apostle* [ə'pɒs(ə)l], *jostle* [dʒɒs(ə)l], *ostler* [ɒslə(r)], *throstle* [θrɒs(ə)l], (but *hostel* always [hɒst(ə)l]);  
*bustle* [bas(ə)l], *hustle* [has(ə)l], *rustle* [ras(ə)l]; note *mistletoe*, formerly only [mizltou], now also with [s];

<sup>1</sup> The first *d* is sometimes heard in the pronunciation of this word; but the omission of it is very old.

*often* [ɒf(ə)n], *soften* [sɒf(ə)n];

(50·12)

Some have [ɔ:] in these words; others pronounce the *t*, a practice generally condemned.

*Christmas* [krɪsməs], *chestnut* [tʃesnat, -nət];

*mortgage* [mɔ:ɡɪdʒ], *waistcoat* [weɪskəʊt, weskət], *boatswain* [ˈbəʊs(ə)n].

*t* is often omitted in *coastguard* [kəʊs(t)ɡɑ:d], *postpone* [pəʊs(t)-pəʊn], *postman* [pəʊs(t)mən], etc., *bankruptcy* [ˈbæŋkrəp(t)sɪ]; and, in colloquial speech, in *just*, *most*, *must* before consonants and in *exactly* [ɪˈɡzækli], *directly* [dɪˈrekli]. Its omission in such words as *slept*, *swept*, *acts*, *facts*, *sects*, *insects*, is common in uneducated speech. See also § 50·31.

Note also such colloquial pronunciations as [aɪl dʒʌssi:] for *I'll just see*, [dɪfɪkl kwɛstʃnz] for *difficult questions*; and the dropping of *t* from *Saint* in certain proper names (see the Glossary).

What is the usual pronunciation of *next station*?

(The French have a similar dislike of groups of more than two consonants; notice the words *rosbif*, *bifteck*, borrowed from English.)

*th* is now generally pronounced in *asthma* [æsθmə] and in *isthmus* [ɪsθməs], where it used to be dropped or pronounced [t].

*p* is not pronounced in *empty* [emti], *jumped* [dʒʌmt], *tempt* [temt], *attempt* [əˈtemt], *contempt* [kənˈtemt], *peremptory* [ˈperɛmtəri], *symptom* [sɪmtəm], *sapphire* [sæfaɪə(r)], *Sappho* [sæfou], *Deptford* [detfəd], *Campden* [kæmdən], *Compton* [kɒmtən].

It should, however, be noted that in passing from [m] to [t] there is a transitional sound or "glide" which has the value of a faint [p]. See the note on *warmth*, § 22·34. The name *Thompson* is usually pronounced like *Thomson*.

50·141



(50.) Compare *you and Ida, bread and butter*; if you drop the *d* in the first instance, or utter it in the second, you are equally wrong. Such simplifying is fairly common in educated speech; most people drop the *t* in *often* and the *p* in *empty* (where it has no etymological justification) and *jumped*; in colloquial speech *don't know* is [dʌnou]. In quite careless speech you may notice consonants dropped in such words as *acts, insects*, but this is clearly a licence which cannot be permitted in the class-room. Indeed these groups of consonants should be articulated with great care. Nothing so quickly gives an effect of slovenly speech as the slurring of consonants, where it is not generally adopted.

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*whistle* [wɪs(ə)l]; *apostle* [ə'pɒs(ə)l], *jostle* [dʒɒs(ə)l], *ostler* [ɒslə(r)],  
*throstle* [θrɒs(ə)l], (but *hostel* always [hɒst(ə)l]); *bustle* [bʌs(ə)l],  
*hustle* [hʌs(ə)l], *rustle* [rʌs(ə)l]; note *mistletoe*, formerly only [mɪzltoʊ], now also with [s];

<sup>1</sup> The first *d* is sometimes heard in the pronunciation of this word; but the omission of it is very old.

often [ɒf(ə)n], soften [sɒf(ə)n];

(50·12)

Some have [ɔ:] in these words; others pronounce the *i*, a practice generally condemned.

*Christmas* [krɪsməs], *chestnut* [tʃesnat, -nət];

*mortgage* [mɔ:ɡɪdʒ], *waistcoat* [weɪskəʊt, weskət], *boatswain* [bəʊs(ə)n].

*t* is often omitted in *coastguard* [kəʊs(t)ɡɑ:d], *postpone* [pəʊs(t)-pəʊn], *postman* [pəʊs(t)mən], etc., *bankruptcy* [bæŋkɹəp(t)sɪ]; and, in colloquial speech, in *just*, *most*, *must* before consonants and in *exactly* [ɪ'ɡzækli], *directly* [dɪ'rekli]. Its omission in such words as *slept*, *swept*, *acts*, *facts*, *sects*, *insects*, is common in uneducated speech. See also § 50·31.

Note also such colloquial pronunciations as [aɪl dʒʌsɪn] for *I'll just see*, [dɪfɪkl kwɛstʃnz] for *difficult questions*; and the dropping of *t* from *Saint* in certain proper names (see the Glossary).

What is the usual pronunciation of *next station*?

(The French have a similar dislike of groups of more than two consonants; notice the words *rosbif*, *bifteck*, borrowed from English.)

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*p* is not pronounced in *empty* [ɛmtɪ], *jumped* [dʒʌmt], *tempt* 50·14 [tɛmt], *attempt* [ə'tɛmt], *contempt* [kən'tɛmt], *peremptory* [pɛrɛmtəri], *symptom* [sɪmtəm], *sapphire* [sæfəɪə(r)], *Sappho* [sæfəʊ], *Deptford* [dɛtfd], *Campden* [kæmdən], *Compton* [kɒmtən].

It should, however, be noted that in passing from [m] to [t] there 50·141 is a transitional sound or "glide" which has the value of a faint [p]. See the note on *warmth*, § 22·34. The name *Thompson* is usually pronounced like *Thomson*.

50.15 *c* or *k* is frequently omitted from the combinations [pk], [pkt], e.g. in *anxious*, *distinction*, *conjunction*, *distinct*, *thanked*, *linked*.

Similarly, the [g] in [æŋgzaɪəti] is often omitted.

Note, on the other hand, the occasional insertion of [k] in *length*; see § 25.31.

*c* is not pronounced in *muscle* [mas(ə)l], but occasionally in *corpuscle* ['kɔ:pʌs(ə)l].

The omission of [k] in the pronunciation of *arctic* and *antarctic* and of [g] in *recognise* is faulty.

The *c* in *victuals* [vitlʒ] and *indict* [in'dait] has no etymological justification, as may be seen from the Middle English spelling (*vitaille*, *endite*). These are therefore not instances of simplification, but of pedantic spelling (see § 17.13).

Many educated speakers say [ɑ:st] for *asked*.

See the Glossary for the pronunciation of *Cockburn*, *Colquhoun*, *Kirkby*.

50.2 Unfamiliar groups of consonants at the beginning of words are simplified by dropping the first sound. These occur

(a) in words of native origin, where combinations once pronounced are now found difficult, viz.,

*gn* in *gnarled*, *gnash*, *gnat*, *gnaw*, *gneiss* (*g* sometimes pronounced);

*kn* in *knee*, *knit*, *know*, etc.;

*sw* becomes *s* in *sword* (observe also *answer*);

*wr* in *wrap*, *wreck*, *write*, etc.;

The *w* has disappeared from the spelling of *rack* (for *wrack*) in the phrase *rack and ruin*, and in the proper names *Ray* (for *Wray*), *Thackeray* (for *Thackwray*).

Welsh people sound the *w* in *Wrexham*.

(b) in words of foreign (mostly Greek) origin, viz.,

*bd* in *bdellium*;

*gn* in *gnome*, *gnostic* (but *g* pronounced in *agnostic*), *gnu* (a Hottentot word);

*x* (= *gz*) in *Xerxes*, *Xenophon*;

(50·2)

As *ps*- has become *s*-, we expect *x*=*ks*- to become *s*-; perhaps the change [ks] to [gz] when the stress follows (as in *exert*, § 30·18) has led to [gz], and then [z], here.

*mn* in *mnemonic*;

*phth* in *phthisis* [θaɪsɪs, θɪsɪs];

*pn* in *pneumatic*, *pneumonia*;

*ps* in *psalm*, *pseudo*-, *psycho*-, *psychic* [saɪkɪk], *Psyche*;

Some speakers retain *p* in these words, except in *psalm* and its derivatives.

*pt* in *ptarmigan* (*p* etymologically not justified), *Ptolemy*, *ptomaine*.

Similarly, an unfamiliar group at the end of a word is simplified. 50·3 usually by dropping the last sound; notice—

*ln* in *kiln* (the majority do not drop this *n*);

*mb* in *bomb*,<sup>1</sup> *catacomb*,<sup>1</sup> *climb*, *comb*,<sup>1</sup> *combe*,<sup>1</sup> *crumb*, *dumb*, *hecatomb*,<sup>1</sup> *lamb*, *limb*, *numb*, *plumber*, *succumb*, *tomb*,<sup>1</sup> *thumb*, *womb*<sup>1</sup>;

*mn* in *autumn*,<sup>2</sup> *column*,<sup>2</sup> *condemn*,<sup>2</sup> *contemn*, *damn*,<sup>2</sup> *hymn*,<sup>2</sup> *limn*, *solemn*.<sup>2</sup>

The dropping of the last sound when a word ended in two consonants 50·31 used to be quite common in educated speech between 1650 and 1750; thus *d* was dropped in *thousand*, *scaffold*, *almond*, *diamond*, and *t* in *kept*, *abrupt*, *bankrupt*, *manuscript*, *postscript*, *drift*, *lift*, *act*, *direct*, *distinct*, *district*, *sect*.

This is a very common feature in dialect speech; thus *t* is often dropped in *fact*, *correct*, *beast*, *last*, *next*.

Observe *drachm* [dræm],<sup>3</sup> *yacht* [jɒt], *arraign* [əreɪn], 50·4 *campaign* [kæm'peɪn], *champagne* [ʃæm'peɪn], *Charlemagne* [ʃɑ:ləmeɪn, -aɪn], *condign* [kəndəɪn], *impugn* [ɪm'pjʊɪn], *cognizant* [kənɪz(ə)nt],<sup>4</sup> *physiognomy* [fɪzi'ɒnəmi],<sup>4</sup> *diaphragm*

<sup>1</sup> For the pronunciation of these words see § 45·4.

<sup>2</sup> But in *autumnal*, *columnar*, *condemnation*, *damnable*, *hymnal*, *solemnity*, the *n* is pronounced.

<sup>3</sup> But *drachma* [drækmə].

<sup>4</sup> Some pronounce the *g* in these words.

- (50.4) [daɪəfrəm],<sup>1</sup> *paradigm* [pærədəɪm], *phlegm* [flem],<sup>1</sup> *apophthegm* [æpəθəm], *sign* [sain],<sup>1</sup> *assignee*, *consignee*, *feign*, *reign*,<sup>1</sup> *foreign*, *benign*,<sup>1</sup> *malign*,<sup>1</sup> *sovereign*,<sup>2</sup> *poignant*,<sup>3</sup> *Teignmouth*, *receipt*.<sup>4</sup>

<sup>1</sup> But *diaphragmatic* [daɪəfræg'mætɪk]; *phlegmatic* [fleg'mætɪk]; *signal*, *signify*, *signature*, *resignation*, *regnant*, *benevolent*, *malignant*, with [-gn-]. Here *g* and *m* or *n* belong to different syllables.

<sup>2</sup> Older *soveran*. A mistaken connection with *reign* explains the change in the spelling.

<sup>3</sup> See § 25-35.

<sup>4</sup> But *receptive* [rɪ'septɪv].

- 50.5 It may be convenient here to give some sentences containing groups of consonants which can only be articulated clearly and fluently after some practice.

Say the following sentences distinctly and slowly, then gradually more quickly, but still clearly. Do not *whisper* them.

- A. The sophist's sūrewd suggestion.

Ragged rugs trip troubled porters.

The skilled dentist dexterously extracted the three teeth.

The first question Charles asked was strange.

Hang the tablecloths close to the clothes and close the clothes basket.

The Leith police dismisseth us.

- B. The string let fly

Twanged short and sharp like the shrill swallow's cry.—

Happy thou art not,

For what thou hast not still thou striv'st to get,

And what thou hast forgets't.—

When Ajax strives some rock's vast weight to throw.—

From nature's chain whatever link you strike,

Tenth or ten-thousandth, breaks the chain alike.—

The weak-eyed bat

With short shrill shriek flits by on leathern wing.—

The tiny wren's small twitter warbles near.—

With the same cold calm beautiful regard.—

This low-pulsed forthright craftsman's hand of mine.—

This half of a curd-white smooth cheese-ball.—

But who goes gleaming

Hedgeside chance-blades, while full-sheaved

Stand cornfields by him?—

Fancy the fabric  
 Quite, ere you build, ere steel strike fire from quartz,  
 Ere mortar dab brick!—  
 Here—here's his place, where meteors shoot, clouds form.—  
 Let the dazed hawks soar,  
 Claim the sun's rights too!  
 Turf 'tis thy walk's o'er,  
 Foliage thy flight's to.—  
 Bog, clay and rubble, sand and stark black dearth.—  
 Irks care the crop-full bird? Frets doubt the maw-crammed beast?—  
 All good things  
 Are ours, nor soul helps flesh more now, than flesh helps soul.—

In [rai] (§ 46) we have a diphthong. It is worth noting that 51· the English diphthongs [ai, au, oi, ei, ou], etc., all have the stress on the former element.

*Blackbirds* (§ 46) and *black birds*: in the spelling we distinguish 51·1 these by writing the first as one word, the second as two. What difference is there in the sounds? If you listen carefully, you will find that the second vowel in the compound word is just a little shorter than in *birds* standing alone, and that in *blackbirds* the opening of the closure for [k] is not heard, while in *black birds* it may be audible. The chief difference, however, lies in the stress of the compound word. *Blackbirds* is an example of descending stress [ > ], *black birds* is pronounced with level stress [= ], perhaps with ascending stress [ < ].

Take the following compound words or groups, and classify them according to their stress:—

*Sixpence, rainbow, good morning, looking glass, moonshine, bravo! twenty-four, twenty-four men, High Street, London Road, waterspout, right of way, undo, Mr Jones, Park Lane, season ticket, sunflower, Hongkong, steel pen, Chinese, hallo! bill of fare, earthquake, sea wall, Bond Street, Grosvenor Square, fourteen, Hyde Park.*

- (51.1) Try to deduce some rules from these examples. It has been said that level stress contrasts, and uneven stress unites the ideas expressed by the compound words; do you agree with this?

Observe that *Mansion House* has descending stress; and in (*St Paul's*) *Churchyard* we have level stress.

Notice what difficulty our level stress gives to many foreigners; they tend to pronounce *steel pen*, *Hyde Park*, etc., with descending stress. We only do so when we are contrasting, say, a *steel pen* with a quill, or *Hyde Park* with Regent's Park.

- 51.2 The following words are stressed on the 1st syllable when they are used as substantives or adjectives, but on the 2nd when they are used as verbs:

*absent, accent, attribute, collect, combine, compound, conduct, confine, conflict, consort, contest, contract, converse, convert, convict, convoy, decrease, desert, digest, discourse, envelope* (vb. *envelop*), *escort, extract, ferment, forecast, frequent, inlay, insult, object, perfume, permit, prefix, premise, presage, present, proceeds* (vb. *proceed*), *produce, progress, project, protest, rebel, record, refuse, retail, subject, survey, torment, transfer, transport*.

Note also *financier*, as substantive with stress on 2nd syllable, as verb with stress on 3rd; *alternate, consummate*, as verbs with stress on 1st syllable, as adjectives with stress on 2nd.

The following words are stressed on the 1st syllable when they are used as substantives, but on the 2nd when they are used as adjectives:

*adept, arsenic, compact, expert, instinct, minute*; but observe *saline* as substantive with stress on 2nd syllable, as adjective with stress on 1st.

- 51.21 The prefix *un-* is unstressed in verbs (e.g. *undo*); it has secondary stress in nouns and adjectives (e.g. *untruth, unhappy*).

The prefix *under-* is stressed in nouns and adjectives (51.21) (e.g. *undergrowth*, *underground*); it has secondary stress in verbs (e.g. *undertake*). •

Some words of two syllables have the stress on the 1st or the 51.3 2nd syllable according to their place in the sentence. Consider the accent of the italicised words in the following sentences: They sat *outside*. An *outside* passenger. Among the *Chinese*. A *Chinese* lantern. His age is *fifteen*. I have *fifteen* shillings. Some fell by the *wayside*. A *wayside* inn. Try to find a rule governing these cases.

The word *inside* calls for special notice. As a substantive it gen- 51.31 erally has level stress; but the 1st syllable is stressed in "to turn inside out," and the 2nd when the word is used colloquially for "stomach." As an adjective *inside* is stressed on the 1st syllable; as an adverb, on the 2nd; and as a preposition it has level stress.

The stress of most words is well established, but there are 51.4 some in which considerable variations occur in educated speech. In most cases this is due to a conflict between our native system of accentuation (the stress tends to the beginning of the word) and the system found in Latin, the Romance languages and Greek. There is no rule to cover these cases; thus we say *démonstrate*, but *remónstrate*, *sójourn*, but *adjóurn*. It is *Július* and *Augústus* in Latin, but we say *Julý* and *Aúgust*. Some stress *laboratory*, *metallurgy* on the first syllable, some on the second; *obligatory* and *gladiolus* may be heard stressed on the 1st, 2nd, or 3rd syllable. Much contention has raged round the words *decorous* and *indecorous*, some stressing the *e*, others the *o*. A century ago there were similar discussions, for instance about *balcony* or *balcóny*, *cóntemplate* or *contéplate*. Earlier still we find *contráry*, *charáctér*, *blasphémous*, etc.

These last three words are so stressed in Milton—and this stress was preserved in dialect speech; these same words, with the old stress, are quoted as cockney in Pegge's *Anecdotes of the Cockney Language* (1814). *Contráry* is still occasionally used in the sense of 'perverse.'



- 51.41 Attention may be drawn to the stressing of the following words :

*Words of two syllables, stressed on*

1st : *August, forbear* (sb.), *purport*,\* *rescript, turquoise* ;

\* Some stress the verb on the 2nd syllable.

2nd : *ado, askance, awry, bamboo, canteen, bourgeois* (type), *cashier, chagrin, condign, cuisine, demy* (paper), *divan, diverse, elite, estate, excise, extant, fascine, forlorn, gainsay, harangue, hirsute, jejune, jocose, morose, petard, purloin, succinct, valise, verbose, vizier, vouchsafe* ;

1st or 2nd : *adult, basalt, buffet, bureau, cobalt, construe, contents, éclat, fakir, frustrate, garage, ingrain(ed)* (on 1st if noun follows), *massage, menu, pastille, placard, prestige, princess* (always on 1st if name follows), *prolix, ptomaine*.

*Words of three syllables, stressed on*

1st : *aggrandize, bellicose, choleric, contemplate, conversant, demonstrate, derelict, desuetude, disputant, dolorous, equerry, exquisite, gondola, grandiose, impious, infantile, matinee, miniature, replica, sedative, subaltern, termagant* ;

2nd : *abdomen, aegrotat, albeit, albumen, allegro, ancestral, cantonment, clandestine, cognomen, condolence, elixir, fanatic, generic, gravamen, remonstrate, tribunal, vagary* ;

3rd : *artisan, assignee, caravan, employee, consignee, minuet* ;

1st or 2nd : *anchovy, angina, aspirant, bitumen, cathedra, clematis, decorous, doctrinal, environs, expletive, interstice, marital, obdurate, octopus, precedence, quandary, recondite, sonorous, tripartite, vertigo* ;

1st or 3rd : *capuchin, controvert, crinoline, debonair, etiquette, gelatine, glycerine, guillotine, opportune, parachute, partisan*.

*Words of four syllables, stressed on*

(5141)

1st : *antiquary, aristocrat, capitalist, carminative, comparable, controversy, contumacy, contumely, despicable, desultory, dilatory, dysentery, execrable, hospitable, inventory, lamentable, melancholy, millenary, minatory, nomenclature, palliative, peremptory, predatory, prefatory, preferable, promontory, repertory, sedentary* ;

2nd : *acclimatise, acetylene, aggrandizement, artificer, corollary, demonstrative, diocesan, dubiety, epitome, exemplary, facsimile, gesticulate, hyperbole, impiety, indecorous, injurious, insecticide, intercalate, omniscience, oracular, provocative, restorative, satiety, sobriety, soliloquy, telegraphy* ;

3rd : *esoteric, hymeneal, matutinal, mausoleum, panacea, panegyric* ;

4th : *avoirduois* ;

1st or 2nd : *centenary, contemplative, espionage, hegemony, illustrative, indicative (adj.; sb. on 1st), medicament, metallurgy, miscellany, polygamy, salivary* ;

1st or 3rd : *predecessor* ;

2nd or 3rd : *intestinal* ;

1st, 2nd, or 3rd : *gladiolus*.

1st, 3rd or 4th : *automobile*.

*Words of five syllables, stressed on*

1st : *circulatory, dedicatory, respiratory, undulatory, veterinary* ;

2nd : *contributory, declamatory, derogatory, indisputable, inexorable, irrefragable, irrefutable, irreparable, irrevocable, preparatory* ;

3rd : *interlocutor, metamorphosis, spontaneity* ;

4th : *apotheosis* ;

1st or 2nd : *laboratory* ;

2nd or 3rd : *indissoluble* ;

1st, 2nd, or 3rd : *obligatory*.

- (51.41) Where alternatives of stressing have been indicated, this is meant to imply that these alternatives are to be heard in the speech of the educated. In most cases it is impossible, in the absence of statistics, to determine which alternative is used most frequently.

Sometimes the place of the stress depends on the importance which the speaker attaches to Latin. Thus, while probably no one would seriously propose to revert to the old pronunciation of *July* as ['dʒu:li] or to stress *antiquary*, *contumacy*, *tribunal* on the 3rd syllable in imitation of the Latin accent, there are many who would prefer *angina* to *angina*, now that scholars have shown that the *i* of the Latin word is short, and not long as used to be supposed.

Sometimes it is found that those who have frequent occasion to use a word prefer to stress it nearer to the beginning than others. This is the case with *laboratory*, *metallurgy*.

The stresses in a sentence are considered in § 54.

- 51.5 *When* (§ 46) would be pronounced as voiceless [ʍ] by some, hardly by a Southern English nurse saying the rhyme. Notice whether your tongue moves forward as the [n] passes over into the [ŋ] in *when the*.

- 51.6 *Was* (§ 46) is in the weak form because it is quite unstressed; but notice: [wə: ju ri:əli ðe:ə ? jes, ai wɒz].

- 52.1 In *opened* (§ 46), observe carefully how the consonants are articulated, and put their action down in writing.

How many syllables are there in *opened*, *bubbles*, *chasms*, *mittens*?

Probably you have no difficulty in understanding and answering this question, but if asked to describe a syllable you might hesitate, for it is not easy.

Utter [a] and then [t]. Which carries farther, which has greater fullness of sound or sonority? If you wished to attract

the attention of some one, and were only allowed to utter one (52-1) of these two sounds, you would prefer [a] without hesitation. Why is [a] more sonorous than [t]? Because, whereas [t] is only a brief noise, in [a] the current of breath is rendered musical by the vibration of the vocal chords, and has a free passage through the wide open mouth. Indeed [a] is the most sonorous of all sounds. It is clear that voiced sounds are more sonorous than voiceless, vowels than consonants, continuants than stops. The liquids and nasals stand between vowels and consonants in point of sonority; they are voiced and with either a fair passage through the mouth or a free passage through the nose. A good deal naturally depends on the force and the pitch of the sounds; a whispered [a] may not carry so far as a forcible [s].

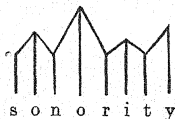
Now if a sound with good carrying power has for its neighbours sounds that do not carry far, it helps them to be heard; notice how such weakly sonorous sounds as [t] or [p] occurring in the words of a song are quite clearly heard at the other end of a large concert hall. They are carried along by the full sounding vowels, as the greater volume of air employed causes more pressure, and hence a more forcible and louder release. It is the sounds of greater sonority that carry the syllable, which term is also applied to a vowel standing alone, or beside other vowels of practically equal sonority. In English, the syllable is generally carried by vowels; sometimes also by liquids and nasals, which are then called *syllabic*.<sup>1</sup>

Rules for dividing words into syllables are given in most grammars, and are required for writing and printing; but they do not always represent the actual state of things. When a continuant comes between two vowels, it really belongs to both syllables. In *leaving* we pronounce neither *lea-ving* nor *leav-ing*.

Consider whether you distinguish in pronunciation *an aim* and *a name*. To which syllable does the *t* in (*not*) *at all* belong? What is the usual pronunciation of *at home*, *at any rate*?

<sup>1</sup> For syllabic *m* see § 22-35; for syllabic *n*, § 24-35; for syllabic *l*, § 33-3.

- (52.1) From the phonetic point of view we may think of words and groups of words as consisting of a series of sounds of varying sonority. We may indicate the sonority very roughly by lines; if we connect their top ends, we shall obtain a curve. Thus the word *sonority* might be represented as follows (no attempt is here made at scientific accuracy):



The curves will represent a series of waves; and each of these waves is a syllable.

- 52.2 *Began* (§ 46); notice the quality of the vowel in the first, unstressed syllable of this word. It is higher than any real *e* sound, and is very laxly articulated. It occurs also in *before*, *enough*, *inquire*; find other words in which it occurs. Is it the same sound as the second vowel in *lily*?

- 52.3 *To sing* (§ 46); read the sixth line quite naturally and see whether you say [tə] or [tu]; get friends to read it, and find out what they say.

*When you wish to ascertain how a friend pronounces some particular sound, do not tell him what this sound is, or he may pronounce it not naturally, but in what he believes, or has been told, is "the correct pronunciation."*

Try to ascertain the pronunciation of these sentences: *What are you going to do to-morrow morning? I'm going to answer letters.*

- 52.4 *Wasn't that* (§ 46): *was* is here in the strong form (§ 47.12); are weak forms found at the beginning of a sentence? Notice the syllabic [n]; also the simplification of the group of con-

sonants by the omission of [t]. What is the weak form of *that*? (52.4)  
When is it used?

The remaining words present nothing of special interest.

We may now consider the stress of the sentence. For this 53. purpose it is sufficient to consider the most sonorous part of each syllable, generally speaking a vowel. We may distinguish stress and absence of stress, which we can designate by the signs / and ×; extra strong stress will be //, and secondary stress \. The first line of *Sing a Song of Sixpence*, will then run:—

// × / × // \

Here “sing” and “six” have the strongest stress; “song” has ordinary stress.

Secondary stress is given to that syllable of a word which is stressed, but has not the chief stress; thus the stresses in *energetic* may be written \ × / ×.

The nursery rhyme then shows the following stresses:—

// × / × // \  
× // × / × //  
// × \ × // \  
// \ × //  
// × / × // \  
× // × / × //  
// × / × // × /  
× // × / × //

Perhaps you do not read the poem in this way; mark the stresses for yourself, without looking at the book.

*Accept no statements without verifying them.*

It will have struck you that you have really been scanning 53.11 the poem.\* Hitherto you may have done it by means of the signs - and ∪, taken from Latin prosody, where they stand for “long” and “short.” Consider the question which of these

(53.11) two systems of scansion is the more accurate and the more convenient.

53.12 If in scanning we recognise only two kinds of syllables, stressed and unstressed, our metrical scheme will altogether fail to do justice to the variety which a poem really displays. In the verse passages (Nos. 13-20) in the *Specimens* this variety is pointed out; and you will find it profitable to draw up metrical schemes for these poems, using the signs //, /, \, ×, as above.

Those interested in prosody may like to read Appendix VI. (Imperfect Rhymes).

53.21 It may also strike you that in reading the poem we do not make a pause at the end of each word; and of course we do not read it "all in one breath." How many breaths do you require for reading it slowly? for reading it quickly? What guides you in finding places for your pauses? Take any dozen lines of prose and read them aloud; notice where you pause for breath. The words which are read together in one breath are called a *breath group*. After considering several passages from this point of view, you will realise that good reading depends to some extent on the choice of suitable places for taking breath. Let your friends read to you, and observe how they manage their breath.

53.22 The interval between two breath groups may be of varying length. In the *Specimens* the sign | indicates a short pause, and is equivalent to a comma; || is a longer pause, and | — | still longer, being equivalent to a full stop. You will find it a good exercise to read a passage in the ordinary spelling, marking in pencil the pauses you make, and then to see how far your grouping agrees with that shown in the phonetic transcription of the same passage.

54. We have spoken several times of stress, and you have probably followed without difficulty. What is stress? Utter the series of sounds ['atata], then [a'tata], and [ata'ta].<sup>1</sup> You use more.

<sup>1</sup> The mark ' precedes the stressed syllable. In the *Specimens* and the Glossary stressed vowels are printed in heavy type.

force for the stressed than for the unstressed vowels, that is to (54)  
say, you put more breath into them. Place your hands close  
in front of your lips as you say the above sounds, and you will  
notice a distinct increase of breath as the stressed syllable is  
uttered.

We use this stress for purposes of emphasis; generally speak-  
ing, we expend more breath on those syllables of a word, or  
words of a sentence, which are more important for the meaning.  
We may say that English sentence stress is guided by logical  
considerations. Is this equally true of French? of German?  
Has anything struck you about the stress in French, or in English  
as spoken by a Frenchman?

Stress, due to force of breath, is not the only means of accentua- 55  
tion at our disposal. We can also produce various effects by  
changing the pitch of the voice. When the pitch of a voice  
hardly varies at all, we call it monotonous. Certain clergymen  
have acquired the habit of reading the Church service in a mono-  
tone; consider whether this has any advantage or disadvantage.

When there is variation of pitch, but this variation (the  
"tune") is always of the same kind, so that the constant  
repetition becomes tiresome, we call it a "sing-song." It  
suggests a lack of emotional power; for emotion is expressed  
very largely by the "tune" of the voice.

In standard speech there is moderate variation of pitch;  
it becomes considerable only in dramatic and oratorical declama-  
tion, when a skilled use of pitch variations may produce a deeply  
moving or highly stirring effect, somewhat resembling that  
produced by song. Notice that joy or any great excitement  
leads to the use of a higher pitch than usual.

Observe the changes of pitch in ordinary speech. The most 55.1  
obvious case is the rise of pitch in questions, in contrast with  
the tendency to lower the pitch in a statement. Even though  
we have the same order of words as in a statement, this change  
of pitch alone suffices to show that a question is being asked.



(55.1) Say: *You are going out* and *You are going out?* Try to say *Are you going out?* with the same falling pitch as in *You are going out*, and observe the strange effect. Determine the changes of pitch in such questions as: *Is your brother tall or short?* *Is your uncle's house in the town or in the country?*

55.2 Sometimes the pitch may rise, or fall, or rise and fall, or fall and rise during the utterance of a single vowel. Say *No* in a doubtful, a questioning, a decided, and a threatening tone, and observe the pitch. If you wish to represent it roughly, you may use \ for fall in pitch, / for a rise, ^ for a rise and fall, v for a fall and rise.

56.1 We have devoted our attention mainly to standard English as it is spoken in ordinary life, because it is important to train the ear so that it perceives the sounds and ceases to be misled by the conventional spelling. Only when we can hear what sounds our pupils actually utter, only when we have a fair idea of the way in which they produce these sounds, are we in a position to correct what is faulty in the mother tongue, or to impart the sounds of a foreign language with any prospect of success. Hints have been given as to some of the faulty tendencies likely to be found; the teacher whose ear has been trained in the manner here suggested will be able to add to their number without difficulty, and probably with growing interest. In this respect every county presents its own problems, and many still require to be recorded; every teacher can help by contributing his own observations.<sup>1</sup>

56.2 No observer can fail to be struck by the different degrees of care with which most individuals speak English in different circumstances.<sup>2</sup> In their talk among themselves children, especially young boys, are often extremely careless; at home

<sup>1</sup> Compare what was said about dialect speech in § 3.42.

<sup>2</sup> In the *Specimens* will be found passages transcribed in various styles, ranging from oratorical to colloquial speech.

we find various degrees of care, much depending on the example (56·2) set by the parents and the influence of governesses and nurses. In talking to educated strangers, we are usually careful in our pronunciation. If we occupy a position which makes it necessary to speak to large numbers, we must be particularly careful, and that in several respects: the voice must be pleasant, carry far, and have good staying power.

A pleasant voice is to a certain degree a natural gift; it (57· depends on the quality of the vocal chords, the shape of the roof of the mouth, and so on. Many voices are spoilt by bad habits, such as excessive nasalising, or very high pitch. The teacher of elocution often gives valuable criticism and help here. Listen attentively to any criticisms which your friends make about your voice.

The voice of a public speaker (which includes the class teacher (57·1 and college lecturer no less than the clergyman, actor, or politician) must carry far. His words must penetrate to every hearer, even in a large hall. If there is any straining to catch his words, those words will not produce their best effect. *The chief requirement is not loudness, but distinctness.* He must articulate more carefully than in ordinary conversation; unstressed vowels will have greater importance and be less reduced, consonants will never be slurred over. The stressed vowels are the most important of all because they are the most sonorous sounds and help the others (see § 52·1); he will let the vocal chords vibrate longer for them, to reinforce their value, and he will produce them in such a way that they give their characteristic sound most clearly. For this purpose he will find it best to articulate more tensely (this applies also to the consonants) than in ordinary speech; and a distinct rounding of the lips for the back vowels will enable him to add to their value. He will prefer to keep the tongue point well forward in the mouth for [l]. This and other hints he may obtain from the teacher of elocution.

57·2 However pleasant a voice may be, and however far it may carry, it will yet be of little use if it tires soon ; it must have staying power. This again is to some extent a natural gift ; the throat may be constitutionally weak. Training, however, can do very much to improve the powers of endurance. Above all, good breathing is essential ; hints have been given in § 4 how this may be assured, and the teacher cannot be recommended too warmly to give from 15 to 25 minutes every morning to breathing exercises ; he will be amply repaid for the time spent in that way by the greater ease with which he gets through his teaching, and by the noticeable improvement in his general health. It has also been pointed out above that bad ventilation and dust are calculated to interfere with the voice. Another suggestion may be helpful : to keep the tongue as forward in the mouth as possible. The average tongue position in many southern English teachers is too far back in the mouth, and this is found to lead to serious fatigue ; it may indeed be regarded as one of the main causes of " teachers' sore throat."

It is in giving advice on the management of the voice for public speaking that trustworthy teachers of elocution are most helpful. When they make dogmatic statements as to how a sound or word is or should be pronounced, their guidance is not equally satisfactory, and the student is earnestly recommended always to test their statements himself. The same request is addressed to him with regard to the present book ; if it arouses interest, there is no harm if it also arouses opposition.

## APPENDIX I.—The Pronunciation of Proper Names.

Names of people and places are sometimes very puzzling. We have no difficulty in pronouncing *Smith* and *Williams*, *Bath* and *Brighton*; but *Cholmandeley* and *Marjoribanks*, *Slough* and *Salisbury* are less clear, because the spelling affords no trustworthy clue to the sounds. Then there are names variously pronounced by different branches of the family, such as *Ker*, *Raleigh*, *Saunders*; and names of towns pronounced in more than one way, such as *Cirencester*, *Shrewsbury*.

In proper names taken from foreign languages our usage varies. Latin and Greek names are pronounced more or less according to the "English" pronunciation of those languages, now happily given up by teachers in all but the most old-fashioned of our schools,—at any rate as far as Latin is concerned. Familiar French and German names are pronounced in the English way, e.g. *Berlin* and *Paris*, *Bismarck* and *Napoleon*; when the names are less well-known, we hear more or less successful approximations to the foreign pronunciation. Sometimes fancied resemblances to English words lead to curious changes, such as *Leghorn* for *Livorno*. The same applies to words taken from other modern languages: those who know the language from which a proper name is taken are more likely to attempt to give the foreign sounds than those who do not.

In American place names (e.g. *Chicago*, *Ottawa*) we often give a wrong pronunciation through not having heard the correct one; just as in the United States *Greenwich* is often pronounced [grinwitʃ].

Many common names that give trouble will be found in the Glossary. Readers are requested to communicate to the author any noteworthy omissions or corrections.

## APPENDIX II.—The Pronunciation of Foreign Words.

The vocabulary of the English language has been enriched, at various times, from many sources. The older loanwords have

been treated like native words and are often no longer distinguishable from the native element. More recent accessions to our vocabulary have not all received the same treatment. When they come from some little-known language, the nearest English sounds are substituted for any foreign sounds that present difficulty, and sometimes a resemblance in form to some English word leads to further modification.

Thus the Spanish *llama* becomes *lama*, because the Spanish sound *ll* is unfamiliar in English; but *billong* is the same as the Cape Dutch *biltong*, and *tungsten* is the same in English as in Swedish, from which it is derived. *Ketchup*, from the Chinese *kôe-chiap*, shows considerable change, as does *gingham*, from French *guingan* (which goes back to a Malay word).

In the case of words taken from French and German, usage often varies. Much depends on the speaker's knowledge of these languages; also on his audience. A man will shrink from giving the correct foreign pronunciation in the presence of people who will then fail to understand the word, or will regard him as "affected." On the whole it may be said that, owing to the improvement in Modern Language teaching, foreign words occurring in English speech are much better pronounced than even twenty years ago.

When, however, a French or German word comes to be frequently used, there is a marked tendency to incorporate it in the language; an indication of this may be seen when the word ceases to be printed in italics. The word "naive" (from the French) may be taken as an example; it is now often pronounced [neiv], though many still spell it *naïve* and pronounce it [noirv]. "Quartz" and "zinc" are of German origin; they have become thoroughly English words. On the other hand we give the foreign pronunciation to *double entente*, *recherché*, *Zeitgeist*, *Sprachgefühl*, etc. In the case of such words it may be laid down as a good rule, to avoid their use altogether unless you can pronounce them properly.

Latin or Greek words have not yet reached quite this stage, because we are only beginning to teach the pronunciation of these languages in an enlightened way. Words which have become part of the ordinary language, such as "tu quoque, omnibus, kudos, nous" are naturally pronounced in the English way. In expressions less commonly used, such as *in medias res*, *dea ex machina*, there is still some reluctance to use the correct pronunciation. *Viva voce*, which is derived from Latin and usually pronounced [vaivə vɔʊsɪ], is sometimes treated as though it came from Italian and pronounced [viivə voɪtʃe].

### APPENDIX III.—Varieties of English Speech.

The well-known fable of the Wind and the Sun is here transcribed in southern English, northern English, Scottish English, and the English of New York State and the central portion of the United States. The transcriptions are based on those given in the interesting pamphlet, "The Principles of the International Phonetic Association," which can be obtained gratis from the author (c.o. the publisher) of this book.

The following remarks may be useful:

A dot (.) indicates that the pronunciation is identical with that printed above; this makes the variants stand out more clearly.

In the *consonants* the main differences are in the pronunciation of *wh* (§ 26·21) and of *r* (§ 32). In the transcription the untrilled [ɹ] is distinguished from the trilled [r]; the American sound differs somewhat from [ɹ], but no special symbol has here been used. In northern English [r] is slightly trilled, [ɹ] is very weak or has disappeared, often making the preceding vowel coronal (§ 32·401). In Scottish English the trilled [r] tends to be very slightly trilled or to become [ɹ] when followed by a consonant or final. The American [ɹ] modifies preceding vowels, making them coronal.

In the *vowels* we note the following differences:

Where southern and American English have [æ], northern and Scottish English have [a] (§ 39.1). Where southern English has [ɑ:] and Scottish English [ɑ]—before [s], etc. (§ 37.22)—northern English has [a] and American English [æ].

In southern English short *e* is the middle [e] (§ 41.1); elsewhere we find the lower [ɛ]. Southern English [ɔ] (§ 43.101) is very low; this has not been specially designated in the transcriptions.

In southern English we have [fəʊ(ɪ)], in northern E. [feɪə], in Scottish E. [fer].

In southern English [i:, u:] tend to be diphthongal (§§ 42.22, 45.22). Before *r* we have [ɪə(ɪ), uə(ɪ)] in southern, [iɪə, uɪə] in northern, [ir, ur] in Scottish English.

In southern English [ei, ou] are clearly diphthongal (§§ 41.2, 44.1), and slightly so in northern English, which is here indicated by [e', o']. In Scottish English we have no diphthongs, but simple vowels. In American English we find diphthongs, usually with the tongue lower than in good southern English.

The nasalising of vowels whether due to adjacent nasal consonants or not, which is found in American English, has not been indicated.

	The North Wind and the Sun were disputing			
Southern English	ðə	nɔ:θ	wɪnd	ən(d) ðə sʌn wə dɪs'pjʊtɪŋ
Northern English		nɔ:θ		wɛɪ <sup>1</sup>
Scottish English				wɛr dɪs'pjʊtɪŋ
American English				wɛɪ

	which was the stronger, when a traveller came along			
S.E.	wɪtʃ	wɛz	ðə strɒŋgə,	wɛn ə tɹævlə keɪm əlɒp
N.E.	hwɪtʃ		strɒŋgə,	hwen tɹavlə ke'm
Sc.E.	mitʃ		strɒŋgə,	mɛn <sup>3</sup> tɹavlə ke(ɪ)m
A.E.	hwɪtʃ		strɒŋgə, <sup>2</sup>	hwen tɹævlə keem <sup>2</sup> əlɒp <sup>2</sup>

<sup>1</sup> [wɛə(r)] is also heard in southern English. <sup>2</sup> In these and similar cases the vowels would be nasalised. <sup>3</sup> Or [hwen].

	wrapped in a warm cloak. They agreed that the one				
S.E.	æpt	in ə wɔ:m klouk.	ðei	əgrɪd	ðæt ðə wʌn
N.E.	rapt	. . wɔ:m kloʊk.	ðe <sup>i</sup>	əgrɪd	. . .
Sc.E.	.	. . wɔ:m klok.	ðe	.	. . .
A.E.	æpt	. . wɔ:m, klook.	.	əgrɪd	. . .

	who first made the traveller take off his cloak should be				
S.E.	hu' fəɪst meɪd ðə tɹævlə	teɪk ɒf <sup>1</sup> hɪz klouk	ʃʊd(ʃəd) bi		
N.E.	. fəɪst meɪd . tɹavlə	teɪk . . kloʊk .			
Sc.E.	hu fəɪst med . tɹavlər	te(ɪ)k . klok .	bi		
A.E.	. fəɪst meɪd . tɹævlər	teek . . klook .	bi		

	considered stronger than the other. Then the North Wind				
S.E.	kənsɪdə'd stɹɒŋgə ðən ði	Δðə.	ðen ðə nə:θ	wɪnd	
N.E.	kənsɪdəɪd <sup>2</sup> stɹɒŋgə	. . Δðəɪ.	ðen . nə:θ .		
Sc.E.	kənsɪdəɪd stɹɒŋgər	. . Δðər.	. . . nə:θ .		
A.E.	kənsɪdəɪd stɹɒŋgər	. . Δðəɪ.	. . . nə:θ .		

	blew with all his might, but the more he blew, the more				
S.E.	blu: wɪð ɔ:l hɪz maɪt, bət ðə mɔ: hi' blu:, ðə mɔ:				
N.E.	. wɪð <sup>4</sup> . . . bat . mɔ:ɪ . . . mɔ:ɪ				
Sc.E.	blu . ɔ:l <sup>5</sup> . maɪt, . . mɔ: hi blu, . mɔ:				
A.E.	blju: <sup>3</sup> wɪð ɔ:l . maɪt, bət . mɔ:ɪ . blju:, . mɔ:ɪ				

	closely did the man fold his cloak around him; and at last				
S.E.	kləʊslɪ <sup>6</sup> dɪd ðə mæn fəʊld hɪz klouk əraʊnd hɪm; ænd at læst				
N.E.	. . . kləʊslɪ . . . man fəʊld . kloʊk . . . last				
Sc.E.	kləʊslɪ . . . fold . klok . . . last				
A.E.	kləʊslɪ . . . mæn fəʊld . klook əraʊnd . . . læst				

<sup>1</sup> Some say [ɔ:f] (§ 43·12). <sup>2</sup> Note the unreduced vowel of the unstressed syllable, a common feature of northern English. <sup>3</sup> This form used to be common in southern English also (§ 45·52). <sup>4</sup> Note the voiceless [θ] (§ 31·12). <sup>5</sup> [ɔ:] is a tense [e]. <sup>6</sup> For the final [ɪ] cp. § 38·3.



	the North Wind gave up the attempt. Then the Sun shone out											
S.E.	ðə	nɔ:θ	wɪnd	geiv	ʌp	ði	ətəm(p)t.	ðen	ðə	sʌn	ʃən	aut
N.E.	.	nɔ:θ	.	geiv	.	.	ətəm(p)t.	ðen	.	.	.	.
Sc.E.	.	nɔrθ	.	ge(i)v	.	.	.	.	.	.	.	.
A.E.	.	nɔ:θ	.	geev	.	.	ætəmpʌt <sup>1</sup>	.	.	.	ʃɔ:n	dʊt

	warmly, and the man took off his cloak ; so the Wind was											
S.E.	wɔ:mlɪ,	ænd	ðə	mæn	tʊk	ɒf	hɪz	kləʊk ;	səʊ	ðə	wɪnd	wəz
N.E.	wɔ:mlɪ,	.	.	man	.	.	.	klɔ:k ;	so <sup>u</sup>	.	.	.
Sc.E.	wɔ:mlɪ,	.	.	.	tʊk <sup>2</sup>	.	.	klɔk ;	so	.	.	.
A.E.	wɔ:mlɪ,	.	.	mæn	tʊk	.	.	klɔok ;	.	.	.	.

	obliged to confess that the Sun was the stronger of the two.											
S.E.	ə'blaɪdʒd	tə	kən'fes	ðæt	ðə	sʌn	wəz	ðə	strɒŋgə	ɔv	ðə	tʊ.
N.E.	ə'blaɪdʒd	tʊkən'fes	.	.	.	.	.	.	strɒŋgə	.	.	.
Sc.E.	ə'blaɪdʒd	.	kən'fes	.	.	.	.	.	strɒŋgə	.	.	.
A.E.	ə'blaɪdʒd	tə	.	.	.	.	.	.	strɒŋgə	.	.	.

#### APPENDIX IV.—The Sounds of Child Speech.

The earliest sounds produced by the vocal organs of a child have no meaning. The [ɛ: ɛ:]<sup>3</sup> which it utters on its arrival is instinctive ; and it at first expresses only its discomfort by this and similar sounds [wɛɪ, ɛɪɛɪ]. When it is about six weeks old, it begins to show signs of pleasure ; and one way of manifesting it is by what we variously term cooing, babbling, or lalling, a use of the vocal organs which may be compared to the little child's waving of its arms or kicking.

The first sounds uttered by children are very similar, whatever their nationality may be. The most common vowel is probably [ɑ], with variations according as the tongue moves a little forward or backward ; but the *o* and *u* sounds may also

<sup>1</sup> American English favours the distinct pronunciation of glides, cp. § 29.21.

<sup>2</sup> The Scottish short [u] is tense.

<sup>3</sup> Strictly [ɛ], as the vowel is nasal.

be heard quite soon, the *e* and *i* sounds perhaps generally later. In sucking the front of the tongue is low and the back somewhat raised, which favours the production of back vowels as well as of [ŋ, g] which appear early. The baby utters [n, d], the so-called "dentals," long before it has any teeth. On the other hand, [m,<sup>1</sup> b] may appear relatively late; it might be thought that the lip action of those who speak to it would attract attention and lead to imitation, but as a matter of fact it is some time before lip movements are observed by the child.

It is natural that the nasals and the voiced stops should come early: the child's tongue (or, later, lips) chances to close the mouth passage, the velum hanging down loose or closing the passage through the nose.

Another early sound is [l]; here the tongue has not closed the passage completely, some air passing out at one side, or both.

The frequency of the uvular trill was mentioned in § 32·2.

When speech begins (that is, when the child connects the sounds it utters with certain objects), a selection takes place: some of the sounds it had uttered gradually disappear, others are slowly acquired.

The earliest feature of speech to be imitated is, often, the intonation; but here children vary greatly. For determining this and other questions of child speech we unfortunately have very little material. Few observers of children have had any phonetic training, and they usually represent their speech by means of the ordinary spelling, which is quite inadequate for the purpose.

There is, however, no doubt that the majority of little children have trouble in learning---

(i) The *th* sounds, as the mode of production, with tongue just behind the teeth, cannot be easily shown; they commonly substitute [f, v], see § 31·2;

(ii) The [r], because the raising of the tongue tip requires

<sup>1</sup> At least in combination with other sounds. Various sounds of the [m] type are produced early.

rather delicate adjustment; they commonly substitute [j], also with tongue tip raised, or [w], see § 32·5;

(iii) The [s, z], because these require a narrow channel to be formed, which again is rather difficult for young children; they commonly substitute various sounds that range between [s, z] and [ʃ, ʒ], or [s, z] and [θ, ð], see § 30·01; sometimes [t, d] are substituted;

(iv) combinations of consonants, which are at first reduced, so that e.g. *brown* becomes [baun], *stocking* [tɒkɪp], *chain* [teɪn].

On the other hand, the production of diphthongs seems to cause little trouble; as also the lip-teeth sounds [f, v], the mode of production being easily shown and copied, and [dʒ] which our children say early in *gee-gee* [dʒi: dʒi:] for "horse"—and this might be urged in favour of not regarding [dʒ] as a compound sound made up of [d + ʒ] (see § 29·201).

The rate at which sounds and sound combinations are acquired varies with each child. Much depends on the environment; but even where the conditions seem identical, the differences in individual children are often remarkable. On the whole, the child that has a cultured home may well be expected to have a fluent command of all the sounds of its mother tongue by the time it reaches its third birthday; some possess them all by the age of eighteen months, but this is probably rare. Where the conditions are less favourable, the sounds are acquired much more slowly. The children who have to pick up their language as best they can, who have no clearly speaking elders to copy, enter our elementary schools with a speech quite three years behind that of more favoured children; and this renders it all the more important that those who have the teaching of these little ones should know how to deal with their backward speech. From the outset they should be given exercises in good breathing and in the clear enunciation of the sounds of standard speech. A judicious teacher will not find it hard to make up suitable exercises and to help individual children to get over their little difficulties. Apart from pathological cases, no child should

reach the end of its second school year without such training of the vocal organs and the hearing as will eliminate from its speech all deviations from the standard set by the teacher. (It must, of course, be remembered that we are here dealing exclusively with the production of sounds—not with questions of grammar or vocabulary.)

#### APPENDIX V.—The Teaching of Reading.

THOUGH the teaching of reading does not strictly come within the scope of this book, a few hints may be given on the subject.

For the first stages the student is referred to the wholly admirable work of Miss Dale, based throughout on a careful study of the spoken language. Her books on the teaching of reading, and the Dale Readers, are published by Philip (London).

Later it is important that the pupils should be able to read aloud with distinct articulation and an agreeable voice. Far the most helpful book is Mr Burrell's "Clear Speaking and Good Reading" (published by Longmans). He dwells on the importance of good breathing and a good posture, and gives suitable exercises for ensuring both. He condemns all that is affected or stagy; indeed his whole book is an eloquent plea for quiet and restraint. He rightly advises the teacher to listen carefully to good speakers, avoiding (as a rule) those of his own profession.

A very stimulating book, provided with admirable exercises, is "Reading Aloud and Literary Appreciation" (published by Bell), by Mr Hardress O'Grady, a sound phonetician and excellent speaker.

#### APPENDIX VI.—Imperfect Rhymes.

If our poets always gave us perfect rhymes, these would afford useful aids in determining the pronunciation; but they would probably feel it to be an irksome restraint, for there are some very common words which could hardly be used

at the end of the line if correct rhymes were insisted upon. It is interesting and useful to consider what licences the poets take in the matter of rhymes. As far as possible these have been arranged in groups, the examples being drawn from Keats (Ke.), Byron (By.), Tennyson (Te.), Andrew Lang (La.), Austin Dobson (Do.), Rudyard Kipling (Ki.), Francis Thompson (Th.), William Watson (Wa.), and Robert Bridges (Br.).

(1) The consonants following the stressed vowel, generally agree, the only notable exception being the hissing sounds,<sup>1</sup> as in the following examples:—*his* : *kiss*, *is* : *this* (Te.), *is* : *bliss*, *his* : *miss* (Ke.); *praise* : *place* (Te.), *plays* : *case* (Ke.), *days* : *face*, (Th.); *carouse* *vows* : *house* (sb.), *tells* : *else*, *gaze* : *face* (Te.), *espouse* : *house* (Ke.), *vows* *bows* : *house* (Ki.); *seas* : *peace* *lease* (Ki.); *skies* : *paradise*, *wise* : *advice* (Te.), *lies* *eyes* : *paradise*, *wise* : *sacrifice*<sup>2</sup> (La.), *devise* : *sacrifice* (Ke.), *prize* : *paradise* (Th.), *flies* : *paradise*, *dies* : *sacrifice* (Ki.); *eyes* : *paradise* (By.). Instances of other consonants are:—*confusion* : *convolution* (Te.); *underneath* : *breathe* (Ke.); *beneath* : *wreathe* (By.).

(2) The vowel sounds show much greater variety. Partly the rhymes are traditional: words are coupled that formerly had the same pronunciation, although the vowels are no longer identical. Or the poet is content with mere rhymes for the eye. Thus we find:

*love*, *dove* rhyming with *move*, *prove* and with *grove*, *rove*; *lover*, *discover* with *over*, *rover*; Te. has in four consecutive lines *over* : *prove* : *lover* : *love*.

*good*, *stood*, *wood* with *blood*, *flood*; *blood* with *rod*, *God* (Te.), with *sod* and *would* (Th.), with *mood* (Ki.); *foot* with *shoot*, *lute* (Ke.);

*heaven* : *given* (Te., La., Ke., Th.), : *even* (Br.), *river* : *ever* (Te.); *bush* : *thrush* (Do.), *blush* (Ke.); *full* : *dull* (Ke.), *put* : *shut* (Te.);

<sup>1</sup> The fact that the letter *s* so often represents [z] may account for this.

<sup>2</sup> See § 30-15.

*town : own* (Te.), *count : wont* (Ke.), *brows : snows* (Th.), *now : blow* (Br.), *down : blown* (Ki.);

*flow : do, hopes : droops* (Te.), *glow : two* (Br.);

*blossom : bosom* (Te., Do., Th.), *common : woman* (Te.);

*war : far* (Te., La., Do., Wa., Ki.), *wants : grants* (Do.), *was : grass* (Ke., Te., Br.), : *pass* (Ke.), *warm : arm* (Te.), : *charm* (Ke.), *reward : guard* (Ki.), : *hard* (Wa.), *wan : man* (Ke., Ki.), *swallows : shallows, warren : barren* (Te.), *watch : catch* (Br.), *quarry : harry*, (Do.), *wand : hand* (Ke., Th.);

*worms : forms, works : forks, words : lords chords* (Te.), *words : affords* (Th.), *word : sword* (Ke., Te., Wa., Ki.), *worth : forth, fourth* (Ki.); *curse : horse, urn : mourn* (Te.);

*door : slower* (La.), *moor* (Wa.), *doors : moors* (Ke.), : *yours* (Ki.), : *powers* (Te.), *poor : more store* (Te.);

*come : home* (Te., Ke., Th., Br., Ki.), : *womb* (Te.).

*gone : one stone* (Te.), : *alone* (Ke., Te.), *one : alone* (Ki.), *shone : stone* (Do.), : *throne* (Ke., Th.), *done : on own* (Br.), *on : sun* (Th.), : *son* (Br.), : *alone moan* (Ke.);

*song along throng : hung, song : among, long : tongue* (Ke.), *song wrong : tongue* (Th.), *long throng : among* (Br.);

*down : swoon* (Ke.), *confounded : wounded* (Te.), *found : wound* (Br.);

*path : hath* (Th., Br., Ki.), : *scathe* (Ke.), *doth : both : moth* (Th.);

Examples of the rarer approximate rhymes are :

*arm : inform ; breath : wreath* (Te.); *lost : host* (Ke.), : *most* (Ki.); *branches : staunches*<sup>1</sup> (Br.); *haunts : wants* (Te.), *meadows : shadows* (La.); *praise : says* (La.), *paid : said* (Ke.), *unsaid : made* (Te.); *age : hedge* (Te.); *joy : I, void : died*<sup>2</sup> (By.); *join'd : mind* (Te.), *toil : smile* (Ke.); *wholly, folly : melancholy* (Ke., Br.); *creature : nature* (Do., Br.); *spirit : inherit, dare it* (Th.); *gather : rather* (Ki.); *have : grave* (Te.); *babble : able* (Th.); *skein : clean* (Ke.); *day : quay* (Te.); *bears : years, there : sphere* (Te.); *dream : him, seed : did* (Te.).

<sup>1</sup> See § 43-23.

<sup>2</sup> See § 43-311.

(3) It may be noted that poets rhyme *ur* with *er*, *ear*, *ir*, or<sup>1</sup>:—  
*curl* : *pearl* (Ke., Te.), *purls* : *girls* (Do.), *burst* : *thirst* (Ke.)  
 : *first* (Te.), *turn* : *discern* (Te., Ke.), : *learn* (Th., Br.), *lurks* :  
*works* (Te.); *hurled* : *whirled*, *furled* : *world* (Wa.). Observe  
 also *girl* : *pearl*, *bird* : *heard*, *earth* : *worth* (Te.).

(4) Not infrequently it is an unstressed syllable or one with secondary stress that rhymes, and the reader is tempted to give it an unnatural, over-precise pronunciation; he should do no more than dwell on it a little. The following cases may be noted:—

-y, usually [i:], e.g. *company* : *glee* (Ke.), *Italy* : *me* (Te.), *eternally* : *me* (La.), *thoroughly* : *bee* (Th.), *piteously* : *thee* (Wa.), *scornfully* : *fishery* : *tree* (Br.), *easterly* : *see* (Ki.); also : [ai], e.g. *eternity* : *die* (By.), *Thessaly* : *die* (Ke.), *charity* : *cry* (Te.), *melody* : *sky* (La.), *sympathy* : *I* (Te.), *misery* : *I* (Br.);

-es, -ies : [i:z], e.g. *essences* : *lattices* : *trees*, *these* : *offices* (Ke.), *comedies* : *degrees* (La.), *leas* : *tributaries* (Th.), *centuries* : *degrees* (Wa.), *deities* : *sees*, *ladies* : *Hades* (Ki.).

-ies also : [aiz], e.g. *factories* : *eyes* (Ke.), *energies* : *cries* (Te.), *melodies* : *skies* (Th.), *memories* : *wise* (Wa.), *sympathies* : *prize* (Br.), *mysteries* : *replies* (Te.), : *eyes* (Ki.).

-al : [ɔil], e.g. *ethereal* : *call*, *emerald* : *call'd* (Ke.), *festival* : *hall* (By.), : *tall* (La.), *natural* : *call* (Th.), *funeral* : *fall* (Br.); rarely : [æ], *imperial* : *shall* (Ke.).

-an : *Arabian* : *man* (Ke.), *Olympian* : *wan* : *scan* (La.).

-ar : [aɪ(r)], e.g. *particular* : *far* (Ke.), *dissimilar* : *far* (Th.).

-er : [əɪ(r)], e.g. *murderer* : *spur* (Ke.), *messenger* : *deter*, *Westminster* : *blur* (Wa.), *labourer* : *astir* (Br.), *gossamers* : *furze* (By.), : *hers* (La.), rarely : [ɛə(r)], *prisoner* : *there* (Th.), [ɔɪ(r)] *unrelenter* : *centaur* (Ke.).

-ing : *reverencing* : *thing* (Th.), *imagining* : *cling* (Wa.), *chaliceing* : *spring* (Br.).

-ed : *garlanded* : *sped* (Ke.), *laboured* : *unsped* (La.), *followed* : *red* (Th.).

<sup>1</sup> See §§ 38·2.

-eth : witnesseth : breath (Ke.), openeth : death (La.), perisheth : death (Wa.), illumineth : death (Br.).

-est : openest : opprest, mightiest : west (Ke.), lowliest : rest (Wa.).

-ble : innumerable : tell, possible : dispel (Ke.), immovable : fell (By.), terrible : tell, laughable : well (Th.), syllables : tells (Br.).

-ance, -ence, -ant, -ent : elephants : pants, countenance : chance, magnificence : thence (Ke.), ignorance : chance (Te.), monument : relent (La.), countenance : glance, audience : whence (Th.), opulence : hence (Wa.), excellent : went (Br.), circumstance : chance (Ki.).

-ous : impious : thus, umbrageous : house (Ke.), clamorous : sunder us (La.).

-ness : wilderness : dress (Ke.), perfectness : less (Te.), business : press (Th.), idleness : bless (Br.), weariness : less (Ki.).

-ate, -et : desolate : gate, velvet : set (Ke.), coverlet : wet (La.), delicate : late (Br.).

-ory : promontory : story (Ke.), territory : glory (Wa.).

-ful : beautiful : cull (Ke., Br.), : cool (La.).

Sundry : region : anon, purplish : fish (Ke.), comfortable : table (Te.), daffodils : thrills (Th.), sundown : town, primrose : grows, noonday : stray (Br.), heritage : wage, dynamite : polite (Ki.).

(5) Rarely the rhyming syllables of both words are unstressed, e.g. *penitent : firmament, strawberries : butterflies* (Ke.), *misery : Anthony* (Wa.).

(6) The following rhymes are interesting because of the treatment of the unstressed vowel :

*poet : know it* (Te., Do.), *goddess : bodice, sonnet : on it, revels : Devil's* (Do.), *palace : chalice, business : Artemis, Eden : weed in, women : hymn in* (Th.), *ended : splendid* (La.), *prophet : of it* (Ki.).

(7) In the following, unstressed *her* appears in the weak form (without *h*) :—*above her : lover* (La.), *found her : rounder, hedge her : ledger, stop her : proper, pursue her : wooer* (Do.), *seen her : greener, upon her : honour, bid her : consider, befit her : bitter* (Br.); *discover, love her* (By.); also *made he : lady* (Do.).



(8) Other cases of one word rhyming with two occur occasionally, e.g. *lute* : *to't* (Ke.), *minute* : *in it* (Do.), *tankard* : *drank hard* (Th.), *whist* : *is 't*, *unworthy* : *for thee* (Br.), *papers* : *escape us*, *deposit* : *was it*, *kingdom* : *ringed 'em*, *gravity* : *have it I* (Ki.), *intellectual* : *henpecked*; *you all* (By.).

The student will now be able to collect examples of imperfect rhymes and to assign them to one of the above classes; this is a useful exercise even for pupils at school. It is a department of prosody which is too often neglected.

#### APPENDIX VII.—Exercises.

1. How is *-ious* pronounced in *gracious*, *bilious*, *pious*, *impious*, *victorious*?

2. How is *-ion* pronounced in *motion*, *onion*, *criterion*, *vision*, and *Ionian*?

3. How is *-ial* pronounced in *labial*, *judicial*, *trial*, *material*, *martial*, *partiality*?

4. What difference in pronunciation, if any, do you make between *hire* and *higher*, *lyre* and *liar*, *cure* and (s)kewer, *alms* and *arms*?

5. Consider the value of *oar* in *roar* and in *roaring*, and the value of *air* in *pair* and in *pairing*.

6. Determine the vowel sounds corresponding to the italicized letters in *child*, *children*; *woman*, *women*; *read* (infinitive), *read* (past participle); *say*, *says*; *dream*, *dreamed*; *leap*, *leaped*; *hear*, *heard*; *can*, *can't*; *do*, *don't*; *gentleman*, *gentlemen*.

7. Write in transcript the words italicized:

a. I have *learned* much from this *learned* man.

b. He has *aged* a good deal. He is *aged*.

c. I *used* to use it; you *used* it too.

8. Transcribe your pronunciation of *halfpenny*, *twopence*, *threepence*. Show the difference between the English and the French pronunciation of *franc*, and between the English and the German pronunciation of *mark*.

9. A waiter was heard to remark pathetically that he never *could* tell whether a customer wanted "cold lamb" or "cold ham." What caused his uncertainty?

10. The Latin *camera* is our *chamber*, *numerus* our *number*, Latin *humilis* our *humble*, Latin *similare* our *(re)semble*. Account for the *b* in the English words.

11. You are familiar with the term "alliteration," and know that it is a favourite device of cheap journalism. Criticise the alliteration in the following scare-lines: CITY CLERK CHASED. THIEF TAKEN. SOLICITOR SHOT. Also in the line: "Apt alliteration's artful aid."

Collect examples of genuine alliteration.

12. Mention words in which the following letters are written but not sounded; *b, g, gh, k, l, m, n, t, w*.

13. Comment on this statement: "The letters *l* and *r* are called trills, because there is a vibration in the sounds, or in some part of the vocal apparatus by which we pronounce them."

14. Consider this statement: "The *ai* in *fair*, *ea* in *lead*, *ie* in *field*, *ei* in *receive*, are none of them true diphthongs; they are more or less clumsy ways of showing the length of an elementary vowel-sound."

15. "English has two *e* sounds, as in *fed*, *feed*, and four *u* sounds, as in *but*, *pull*, *fur*, *fool*." Do you agree with this?

16. Why does *crystal* look nicer than *kristle*, which represents the same sounds? Account for such spellings as *Edythe*, *Smythe*, *Whyte*.

17. From *Punch* :—

*MacBull*: "I shall be a gay grass widower for the next two months—wife's gone for a holiday to the West Indies.

*O'Bear*: "Jamaica?"

*MacBull*: "No, it was her own idea."

How was it that *O'Bear's* question was misunderstood?

18. Discuss the old-fashioned form of address "mine host." Do you say "an historical novel"? "a (or an) hotel at Folkestone"? How do you pronounce "the Grand Hotel"? Transcribe your pronunciation of "I gave her her hat."

19. In the French of the 12th century *l* under certain conditions seems to have become a vowel; thus *altre* became *autre* and *chevals* became *chevaus*. How do you explain this change? Point to a similar change in English.

20. How would you teach a foreigner to pronounce the English *th* sounds?

21. Little children say *pease* for *please*, *gamma* or *granma* for *grandma*, *dess* for *dress*, *tocking* for *stocking*. Illustrate the tendency shown in these examples from the speech of grown-up people.

22. Comment on the little child's pronunciation of *gash* for *glass*, *fee* for *three*, *baw* for *ball*, *budda* for *brother*, *noder* for *another*, and *bafyoom* for *bathroom*.

23. Consider carefully the question, why the pronunciation of a foreign language presents difficulties; draw on any foreign language you know for illustrations.

24. Determine which sounds are represented by *ea* in the following words: *bear*, *beard*, *bread*, *bead*, *yea*, *create*, *realm*, *leap*, *leapt*, *hearken*; and by *eo* in the following words: *yeoman*, *people*, *leopard*, *re-open*.

25. Determine which sounds are represented by *oi* in the following words: *boil*, *heroic*, *choir*, *tortoise*, *turquoise*, *coincide*; and by *ou* in the following words: *south*, *southern*, *mourn*, *journal*, *though*, *thought*, *uncouth*.

26. Determine which sounds are represented by *g* in the following words: *gem*, *goal*, *gaol*, *gill*, *gibberish*, *fatigue*, *gnaw*; and by *ough* in the following words: *trough*, *through*, *thorough*, *sough*, *cough*, *rough*, *plough*, *lough*.

27. What light is thrown on the pronunciation of the past by the following quotations:

- (a) While he, withdrawn, at their mad labour smiles,  
And safe enjoys the Sabbath of his toils. (Dryden.)

- (b) Dreading even fools, by flatterers besieg'd,  
And so obliging that he ne'er oblig'd. (Pope.)
- (c) *Cóntemplate* is bad enough, but *bálcony* makes me sick. (Rogers.)
- (d) The dame, of manner various, temper fickle,  
Now all for pleasure, now the conventicle. (Colman.)
- (e) There is little doubt that in the pronunciation of *successor* the antepenultimate accent will prevail. (Walker.)
- (f) Yet he was kind, or, if severe in aught,  
The love he bore to learning was in fault. (Goldsmith.)
- (g) There's but the twinkling of a star  
Between a man of peace and war. (Samuel Butler.)

28. Criticise the form of speech suggested by the spelling of the following lines:

The Malabar's in 'arbour with the Junner at 'er tail.  
You're a pore benighted 'eathen but a first-class fightin' man.  
I'd ha' sooner drowneded fust.

29. Scan these lines, and say what you think of the rhymes:

- (a) . . . so that he sought  
The favour of kings at the Kabul court. (R. Kipling.)
- (b) Four things greater than all things are,—  
Women and Horses and Power and War. (R. Kipling.)
- (c) Friend of my heart, is it meet or wise  
To warn a king of his enemies? (R. Kipling.)
- (d) The forced march at night and the quick rush at dawn—  
The banjo at twilight, the burial ere morn— (R. Kipling.)
- (e) 'Twas here we loved in sunnier days and greener; . . .  
I come to see her where I most have seen her. (R. Bridges.)
- (f) And love for love returnest . . .  
And takest truth in earnest (R. Bridges.)
- (g) And for thy wrath, I swear  
Her frown is more to fear (R. Bridges.)
- (h) With all men's gaze upon her, . . .  
On me, to do me honour. (R. Bridges.)
- (i) The farms are all astir  
And every labourer (R. Bridges.)
- (j) You shall be lost, and learn . . .  
The world, till your return (R. Bridges.)
- (k) Ah me, what perils do environ  
The man that meddles with cold iron (Butler.)

## APPENDIX VIII.—BIBLIOGRAPHY.

## Pronunciation of Modern English : Standard Speech, etc.

(The books marked with an asterisk contain texts in phonetic transcription).

- B. Dumville, *The Science of Speech*. London (Clive). 2s. 6d.
- \*A. C. Dunstan, *Englische Phonetik mit Lesestücken*. Leipzig (Göschen). 1s.
- \*E. R. Edwards, *Transcription of Viëtor-Dörr, Englisches Lesebuch*. Leipzig (Teubner). 2s. 3d.
- \*G. E. Fuhrken, *Transcription of Jespersen-Rodhe, Engelsk Läsebok*. Stockholm (Fritze). 3s.
- \*D. Jones, *The Pronunciation of English*. Cambridge (University Press). 2s. 6d.
- \*D. Jones, *Phonetic Transcriptions of English Prose*. Oxford (University Press). 2s.
- \*D. Jones, *Phonetic Readings in English*. Heidelberg (Winter). 1s. 8d.
- \*G. Noel-Armfield, *100 Poems for Children*. Leipzig (Teubner). 2s.
- \*H. Smith, *Transcriptions of Schindler's Echo of Spoken English*. Marburg (Elwert). 1s. 6d.
- \*H. Sweet, *The Sounds of English*. Oxford (University Press). 2s. 6d.
- \*H. Sweet, *Primer of Spoken English*. Oxford (University Press). 3s. 6d.
- Ph. Wagner, *Die Sprachlaute des Englischen*. Stuttgart (Neff). 3s.
- A. Western, *Englische Lautlehre*. Leipzig (Reisland). 3s.
- T. Lounsbury, *The Standard of Pronunciation in English*. New York (Harpers). 6s.
- \*M. Montgomery, *Types of Standard Spoken English and its chief local variants*. Strassburg (Trübner).
- \*R. J. Lloyd, *Northern English*. Leipzig (Teubner). 3s. 3d.

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- \*I. F. Williams, *Phonetics for Scottish Students*. Glasgow (Maclehose).
- C. H. Grandgent, *German and English Sounds*. Boston (Ginn.)
- D. Jones, *English Pronouncing Dictionary*. London (Dent). 6s. net.
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- E. A. Meyer, *Englische Lautdauer*. Leipzig (Harrasowitz). 2s.
- \*D. Jones, *Intonation Curves*. Leipzig (Teubner). 2s. 6d.

### Speech and Spelling.

- T. Lounsbury, *English Spelling and Spelling Reform*. New York (Harpers). 6s.
- Spelling Reform, An Appeal to Common Sense*. London (Simplified Spelling Societi, 44 Great Russell Street, W.C.). 6d.
- W. W. Skeat, *Problem of Spelling Reform*. London (Frowde). 1s.
- H. Bradley, *On the relations between Spoken and Written Language, with special reference to English*. Oxford (University Press). 1s.

### Child Speech, School Speech, and Reading.

- R. Huey, *The Psychology and Pedagogy of Reading*. London (Macmillan). 6s.
- A. Burrell, *Clear Speaking and Good Reading*. London (Longmans). 2s. 6d.
- H. O'Grady, *Reading Aloud and Literary Appreciation*. London (Bell). 2s.
- C. M. Rice, *Voice Production with the aid of Phonetics*. Cambridge (Heffer). 1s. 6d.
- E. W. Scripture, *Stuttering and Lispering*. London (Macmillan). 6s

- L. H. Althaus, *The Sounds of the Mother Tongue*. For Children. London (University Press). 2s. Exercises only, 6d.
- W. Ripman, *English Sounds*. For English Boys and Girls. London (Dent). 1s.
- The Same*, adapted for use in Scotland, by Bessie Robson. 1s.
- C. & W. Stern, *Die Kindersprache*. Leipzig (Barth). 11s.

### Sound Charts.

- D. Jones, *English Speech Sounds*. Cambridge (University Press). 1s. 6d.; mounted with rollers, 3s. Small size, with key words and notes, 4d.
- W. Ripman, *The Sounds of English*. London (Dent). 1s.; on linen, 2s. 6d.; with rollers 3s. 6d.; small size, with key-words, 30 for 1s.
- W. Viëtor, *English Sound Chart*. Marburg (Elwert). 2s.; on linen, 4s.; small size, 10 for 1s.
- F. Rausch and D. Jones, *Nine Charts*, showing the positions of the organs of speech in pronouncing [i, e, ε, a, ɔ, o, u, y, ø]. London (Dent). 12s. 6d. the set.

### Comparative Phonetics.

- O. Jespersen, *Lehrbuch der Phonetik*. Leipzig (Teubner). 5s. 6d.
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## SPECIMENS OF ENGLISH SPOKEN, READ AND RECITED

THESE specimens consist of a number of prose passages transcribed as simply as possible and carefully graduated, and also a selection of passages in verse. These appear on pp. 47 and foll. in the ordinary spelling, and beside them are parallel passages for practice.

The task of preparing the transcriptions has not been easy, and I am conscious that in the use (for instance) of weak forms, in the division into breath-groups, and in the stressing, there may often be a difference of opinion. It seemed to me that the only safe course to pursue was conscientiously to record my own speech. I am a born Londoner, and, except for a period of two years in my boyhood spent in Germany, I have never been seriously exposed to other than southern English speech influences. The fact that I have lectured for over twenty years, and have listened to many lectures, sermons, plays, and other forms of public speaking with much care, enables me to form an idea as to the modifications which are customary in standard speech when it is intended for other than merely conversational purposes.

It seems unnecessary to dwell on the justification of these variations in the speech of the individual according to the nature of his words and of his hearers. To speak in the home circle with the emphasis and intonation of the public speaker is not a whit less objectionable than to speak in public in a completely conversational manner.



Exercises have been added which will, it is hoped, be found useful; and the passages have been very fully annotated. Words which have more than one pronunciation cannot be studied to advantage when isolated, and the Glossary affords a means of finding most common words in a context.

The mode of transcription adopted is that of the International Phonetic Association in its simplest form as applied to English. It is hoped that for English students it will prove adequate. For foreign students it seems advisable to add the following notes on the representation of various sounds. The references are to sections in the *Sounds of Spoken English*.

### *Stops.*

[p, t, k] The aspiration (*Sounds*, § 22·11; § 24·11; § 25·11) has not been indicated.

[b, d, g] Initially and finally these sounds are not fully voiced, unless they are in contact with voiced sounds in preceding or following words. Initially they start voiceless, finally they end voiceless.

[m, n, ŋ] The fact that these sounds are often partly voiceless (*Sounds*, § 22·31; § 24·31; § 25·31) has not been indicated. There is also no indication of the varying quantity. The length of the nasals in such words as *lamb, man, ring, hand* (i.e. final, or before final voiced sound) and the lengthening of the preceding vowel are often ignored by foreigners.

In cases where a nasal has syllabic value, no special sign has been used to show this; the nature of the surrounding sounds makes it obvious. Syllabic nasals are therefore written [m, n] when followed by a pause, or by a consonant either in the same or in the next word, and [əm, ən], when a vowel follows—but in the pronunciation of many this would more strictly be [ɹm, ɹn], i.e. syllabic followed by consonantal *m* or *n*. The same applies to syllabic [l].

*Continuants.*

[v, ʒ, z, ð] The partial unvoicing of these sounds (*Sounds* §§ 27·23, 29·31, 30·3, 31·13) initially and (in a more noticeable fashion) finally before the voiceless initial of the next word or before a pause has not been indicated. Many foreigners here (as in the case of [b, d, g]) tend to make the sounds too sonorous, i.e. accompany the articulation with vibration of the vocal chords throughout.

[dʒ] Many foreigners make the [ʒ] much too sonorous in this combination; others substitute [ʒ] for initial [dʒ] as also [ʃ] for initial [tʃ].

[θ, ð] Foreigners often produce excessive friction by putting the tongue well between the teeth.

[ʍ] No notice has been taken of the voiceless *wh* (*Sounds* § 26·22).

[r] The English *r* is generally untrilled (*Sounds* § 32·1); for this the phonetic symbol is strictly [ɹ]. The fact that after voiceless sounds the *r* may become voiceless has not been indicated.

[l] If the *l* is pronounced with the point of the tongue right against the teeth (and the back not raised) the effect is unpleasant to English ears, especially when the sound is final (*Sounds*, § 33·02). The fact that after voiceless sounds the *l* may become voiceless and that *l* often is syllabic has not been indicated. When a vowel follows, [əl] is written—but in the pronunciation of many this would more strictly be [l̩], i.e. syllabic followed by consonantal *l*.

*Vowels.*

[ai, au] Of the various forms in which these diphthongs (*Sounds*, § 40·1) appear, those indicated are the safest for foreigners; they should, however, bear in mind that the end is by no means a close [i] or [u], and that the beginning of [au] tends to [ɑ].

[ɔ] This is the peculiar English sound (*Sounds*, § 43·1), with tongue drawn far back and no appreciable lip-rounding. It differs materially from the standard French and German [ɔ].

The written *o* in unstressed positions has values ranging from [ɔ], or [ɒ], to [ə].

[ei] The first part of this diphthong (*Sounds*, § 41·2) is not so open as the first sound in *air*, nor so close as the vowel in French *été*, German *Schnee*. The *e* in *pen* is similarly a middle [e].

[ou] The first part of this diphthong (*Sounds*, § 44·2) is not so open as the first sound in *or*, nor so close as the vowel in French *rose*, German *Rose*.

[i:, u:] These sounds (*Sounds*, §§ 42·2, 45·2) are not uniform long vowels in southern English; see §§ 42·22, 45·22.

[i] The short *i* in *fin* (strictly [ɪ]) is laxly articulated (*Sounds*, § 42·1); it is not the close sound of *i* in French *fine*. The [ɪ] in unstressed prefixes and suffixes, *e.g.* in *before*, *inquire*, and in *very*, *houses*, is a very lax sound, and is not quite the same as the lax [ɪ]; the two vowels in *lily* are not identical. See § 38·3. The vowel in *the* before a word beginning with a vowel is a more or less tense [i].

[u] The short *u* is also laxly articulated (*Sounds*, § 45·).

[ə:, ə', ə] Three varieties of quantity (to which correspond slight varieties of quality) have been indicated in the case of the dull [ə] sound. There is also an unstressed vowel intermediate between [ə] and [æ], heard in deliberate speech, in such words as *abstain*, *and*. This has not been indicated in the transcription.

*Variations in length conditioned by following consonants.*

Long vowels or diphthongs are shorter before voiceless consonants than before voiced consonants; and short vowels are longer before voiced consonants than before voiceless consonants.

The shortened long vowel is still longer than the lengthened short vowel; consider the following series:—

*bead* : *beat* : *bid* : *bit*,

*feel* : *feet* : *fill* : *fit*,

*rude* : *root* : *hood* : *foot*.

The variations of length conditioned by following consonants have not been indicated.

*Vowels followed by r.*

In such cases as *near*, *nearest*; *poor*, *poorest* the first vowel is open (strictly [ɪ], [ʊ]) and is followed by [ə], which is distinct when the *r* is not pronounced, but very faint when the *r* is pronounced. In the former case it has been printed [ə], in the latter [ɹ]. Compare the values of [ə] in *hears*, *hear*, *hearing*. See *Sounds*, §§ 42·3, 45·3.

*Stress.*

The rule in the transcription of the International Phonetic Association is to indicate stress by placing an accent *before* the stressed syllable, and this has been adopted in the *Sounds*. To English students previously unfamiliar with the transcription this seemed likely to be misleading; and it certainly does not catch the eye so well as the method adopted in the *Specimens* and the Glossary, by which heavy type is used to indicate stress. Some striking means of suggesting the peculiar stress of English is required in the case of foreigners, who find it particularly difficult to acquire.

*Breath pauses.*

Three kinds of breath pauses have been indicated. Roughly speaking, the sign | may be regarded as equivalent to a comma, || to a semi-colon, and | — | to a full stop.

*Pitch.*

No attempt has been made to indicate pitch. It is here that the voice of an educated speaker of English, or, in default, records on a good talking machine, are very helpful.

The bracketed signs of exclamation and interrogation—(!) and (?)—placed at the beginning of exclamations and questions may prove useful to the reader.

## SPECIMENS OF ENGLISH TRANSCRIBED

1 THESE words of Carlyle (from *Sartor Resartus*) are on a high level of dignity, and should be read aloud in the solemn tone of conviction, with full and rather low pitched voice. The transcription is characterised by frequency of stresses and of pauses, and by the small number of weak forms.

Time : 4½ to 5 minutes.

It is of course possible to read the passage more quickly ; but the transcription here given is an example of extremely deliberate and emphatic speech, as far removed from the conversational as possible.

- tu: men ai əne | ɒnd nou θeɪd | — | fəɪst || ðə  
 təɪlwɔ:n krɑ:ftsmən | ðət wið ə:θmeɪd ɪmplɪmənt |  
 ləbəriəsli kəpke:z ði ə:θ | ænd meɪks hə' mænz  
 4 | — | venərəbl tu mi: | ɪz ðə ha:d hænd || kru:kɪd |  
 kɔ:s || we'ri:n | nɒtwɪðstændɪŋ | laɪz ə kænɪŋ vɔ:tʃu |  
 8 | ɪndɪfɪzɪbli rɔ:əl | æz əv ðə septər əv ðis plænɪt  
 | — | venərəbl tu: | ɪz ðə rɑ:gɪd feɪs | ɔ:l weðə'tænd  
 8 | bɪsɔ:ld || wið its ru:d ɪntelɪdʒəns || fɔr ɪt ɪz ðə  
 feɪs əv ə mæn lɪvɪŋ mænlaɪk | — | (!) ou | bæt ðə  
 mɔ: venərəbl fɔ ðaɪ ru:dnɪs | ɒnd ɪven bɪkɔ:z wi:  
 mɑst pɪtɪ | æz wel əz lʌv ði: ! || (!) hɑ:dli ɪntrɪtɪd  
 12 brʌðə ! || fɔr ʌs wəz ðaɪ bæ:k sou bent | fɔr ʌs wə'  
 ðaɪ streɪt lɪmz ɒnd fɪŋgə:z sou dɪfɔ:md || ðəu wə't  
 əuə kɒnskɪpt | ɒn hu:m ðə lɒt fel | ɒnd faɪtɪŋ əuə  
 bætlz wə't sou mɔ:ld | — | fɔr ɪn ði: tu: lei ə gɒd-  
 16 kɪreɪtɪd fɔ:m | bət ɪt wəz nɒt tu bi ʌnfəʊldɪd ||  
 ɪnkɪrəstɪd mɑst ɪt stænd | wið ðə θɪk ædhi:zənz ɒnd  
 dɪfeɪsmənts əv leɪbə || ænd ðaɪ bɒdɪ | laɪk ðaɪ soul |

- wəz nɒt tu nou frɪdəm | — | (!)jet | tɔɪl ɒn! | (!)tɔɪl (1)  
 20 ɒn! || ʃau ɔ:t in ʃai dʒʊti | bi: ɔ:t əv ɪt hu: meɪ. ||  
 ʃau tɔɪlɪst | fə ʃi ɔɪltʃeɪndɪspensəbəl | fə deɪli  
 bred | — |  
 ə seknd məen aɪ.ɒnə | ænd stɪl mə: haɪli | — |  
 24 him | hu: ɪz sɪn tɔɪlɪŋ | fə ʃə spɪrɪtʃuəli ɪndɪspensəbəl  
 || nɒt deɪli bred | bət ʃə bred əv laɪf | — | (?) ɪz  
 nɒt hi: tu: in hɪz dʒʊti? || ɪndevərɪŋ tɔɪdʒ ɪnwɜ:d  
 hæməni || rɪvɪlɪŋ ʃɪs | baɪ ækt ə haɪ wɜ:d | θru: ɔɪl  
 28 hɪz ɔ:twɜ:d ɪndevə:z | bi: ʃeɪ haɪ ə' lou | — | haɪst  
 əv ɔɪl | wen hɪz ɔ:twɜ:d ɛnd hɪz ɪnwɜ:d ɪndevə: wən  
 || wen wɪ kən neɪm hɪm ɑ:tɪst || nɒt əθli kɹɑ:ftsmən  
 32 ɔ:nlɪ | bət ɪnspəɪəd θɪŋkə | (!) hu: | wɪð hevnmeɪd  
 ɪmplɪmənt | kɹɒpkə:z hevn fɔ: ɹs! | — | ɪf ʃə pu:ər  
 ɛnd hæmbl tɔɪl || ʃət wɪ: hæv fʊnd || (?) mɑ:st nɒt ʃə  
 haɪ ɛnd glɔ:ɪrɪəs | tɔɪl fə hɪm ɪn rɪtɜ:n. || ʃət hi: hæv laɪt  
 36 | hæv gaɪdnɪs | frɪdəm | ɪmɔ:tɔ:li? | — | ʃɪ:z tu:  
 | ɪn ɔɪl ʃə dɪgrɪ:z | aɪ ɒnə || ɔɪls ɪz tʃɑ:f ɛnd dɑ:st  
 | wɪtʃ lɛt ʃə wɪnd blɒu | wɪðər ɪt lɪstɪθ | — |  
 ɹnsprɪkəbəlɪ tɑ:tʃɪŋ ɪz ɪt | hæuevə | wen aɪ faɪnd  
 40 bɒuθ dɪgnɪtɪz ʃʊnəɪtɪd || ɛnd hi: | ʃət mɑ:st tɔɪl  
 ɔ:twɜ:dli | fə ʃə lɒuɪst əv mæn:z wɒnts | ɪz ɔɪlsɒu  
 tɔɪlɪŋ ɪnwɜ:dli | fə ʃə haɪst | — | sɑ:blaɪmə | ɪn  
 ʃɪs weɪld | nou aɪ nɑ:θɪŋ | ʃæn ə pe:znt seɪnt || kʊd  
 44 sɑ:tʃ nɑu ɛnɪwe:ə bi: mɛt wɪð || sɑ:tʃ ə wən | wɪl teɪk  
 ʃɪ: bæ:k tu næzərəθ ɪtsɛlf || ʃau wɪlt sɪ: ʃə splendə  
 əv hevn | sprɪŋ fə:θ | frɒm ʃə hæmblɪst depθs əv  
 ə:θ | laɪk ə laɪt ʃaɪnɪŋ ɪn greɪt dɑ:kneɪs | — |

(i.) In the transcription all stressed vowels have been printed in the same heavy type; but there are some which would naturally be uttered with more force than the rest, and these may be called "extra stresses." Write out the passage in the ordinary spelling, indicating the extra stresses by double underlining, and underlining once the ordinary stresses.

- (1) (ii.) Read the passage and pay particular attention to your variations of pitch. Try to indicate them by a curved line which moves above or below a straight line (representing your middle pitch), according as your voice rises or falls.

(iii.) Get some one else to read the passage to himself several times, until he is familiar with it, and then to read it aloud to you. Pay attention to the way in which he pronounces *of*, *and*, *to*, *the*, *be*, *he*, *we*.

(iv.) Let him read it again, and this time consider the distribution of stresses and pauses.

(v.) Let him read it once more, and note his variations of pitch.

(vi.) Consider the way in which final (written) *r* has been treated in the above transcription.

(vii.) Does the transcription strike you as being, in any detail, pedantic or careless?

- 2 The extract from Burke's *Thoughts on the Cause of the Present Discontents* has been transcribed as though it were taken from a speech delivered to a large assembly, and is assumed to be spoken very deliberately, so that every word may be heard by all. The transcription therefore shows extreme care in delivery, such as is only suitable in the circumstances suggested. If the same passage be read to a small circle, the number of stresses and pauses would be somewhat reduced, and weak forms would be more frequent. This may be regarded as an exercise in oratorical speech.

Time : about 7 minutes.

it iz indi:ɪd in nou wei wʌndə'fʊl | ðæt sʌtʃ pɔɪsnz  
 ʃʊd meɪk sʌtʃ deklə'reɪʃnz | — | ðæt konekʃən ənd  
 fækʃən ɔ'r ikwɪvələnt tɔ:mz | iz ən opɪnjən | wɪtʃ  
 4 hæz bi'n kə'ɹʊfʊli ɪnkəlkeɪtɪd | ət əɪl taɪmz | baɪ  
 ʌnkonstɪtɪʃənəl steɪtsmən | — | ðə rɪzənz iz evi-

(2)

- dant | — | wailst men a' liqht tugeðe | ðei izili and  
 spirdili komjunikeit ði eldum ov eni irvil dizain  
 8 | — | ðei a'r ineibld | tu fæðem it wið kōmen  
 kaunsel | and tu opouz it wið junaitid strepθ ||  
 we'ræz | wen ðei lai dispøst || wiðaut konsert | oide  
 | o' disiplin || komju'nikeiſon iz anseitn || kaunsel  
 12 difikt | and rizistens impræktikæbl | — | we'e  
 men a' nōt ekweintid wið its ððe'z prinsiplz | nō'r  
 ikspi'riənst in its ððe'z tælənts | nō'r et oīl præktist  
 in ðe'e mju:tjuəl hæbitju:dz and dispozi:zn | bai  
 16 dʒəint efərts in biznis || nou pə:sənəl kōnfidəns ||  
 nou frendʃip || nou kōmen interest || sabsistip əmæp  
 ðəm || it iz evidentli impəsibl | ðæt ðei kən ækt ə  
 20 pəblik pə:rt wið ju'nifəmiti | pə:sivɪ'rəns | o'r efikəsi  
 | — | in ə konekʃn || ðə moust inkənsidərəbl mæn |  
 bai ædiŋ tu ðə weit ov ðə houl | hæz hiz vælju | and  
 hiz ju:s || aut ov it || ðə greitist tælənts a' houlli  
 24 anse:visəbl tu ðə pəblik | — | nou mæn | hu' iz nōt  
 infleimd bai veinglə:ri intu inθju:ziæzm || kæn flæte  
 himself | ðæt hiz singl | anse:pə:tid | desəltəri |  
 ansistimætik indevə'z || a'r ov pauə tu difi:t ðə satl  
 28 dizainz | and junaitid kəbælz | ov æmbiʃəs sitiznz  
 | — | wen bæd men kəmbain | ðə gud mast əsouʃieit  
 || els ðei wil fəil | wæn bai wæn | ən anpitid sækri:fais |  
 in ə kəntemptibl strægl | — |  
 32 it iz nōt inaf | in ə sitjueiʃon ov trəst in ðə  
 kōmenwelθ | ðæt ə mæn mi:nz wel tu hiz kantri ||  
 it iz nōt inaf | ðæt in hiz singl pə:sn | hi: nevə did  
 ən irvil ækt || bət oīlweiz voutid əkəidiŋ tu hiz kōn-  
 36 ſns || and i:vən hərəpɪd əgeinst evri dizain | witʃ  
 hi' əprihendid tu bi' predʒudiʃl tu ði interests ov hiz  
 kantri | — | ðis innokʃəs ənd inefektjuəl kærəkte |  
 ðæt simz fəund əpən ə plæn ov əpələdʒi and diskal-  
 10 peiʃn | fəilz mizərəbli ʃəit ov ðə mɑ:k ov pəblik  
 dʒu:ti | — | ðæt dʒu:ti dimə:ndz and rikwæ:z |



- (2)      ðæt wot iz rait | ðud not ounli bi' meid noun | bat  
           meid prevelənt || ðæt wot iz i:vil | ðud not ounli bi'  
 44      ditektid | bat difi:tid | — | wen ðe pablik mæn |  
           omits tu put himself in e sitjueiŋ | ov du:ŋp hiz  
           dju:ti wið ifekt || it iz ən omiŋ | ðæt frastreits ðe  
           pə:pesiz ov hiz trəst | əilməust əz mætʃ | æz if hi  
 48      hæd fəməli bitreid it | — | it iz ʃu:li nou veri  
           ræʃənəl əkaunt ov e mænz laif | ðæt hi hæz əilweiz  
           æktid rait || bæt hæz teikn speʃl kə:ə | tu ækt in sətʃ  
           e mænə || ðæt hiz indeve:z | kud not pəsibli bi'  
 52      prodaktiv ov eni kənsikwəns | — |  
           ai du: not wəndə | ðæt ðəbiheivjə ov meni pə:tiz |  
           ʃud həv meid pə:snz ov tender ənd skrupjələs  
           və:tju | samwot aut ov hju:mə | wið əil so:ts ov  
 56      konekʃən in politiks | — | ai ədmit | ðæt pipl  
           fri:kwəntli əkwaie | in sətʃ kənfedərəsiz | e nærou |  
           biɡetid | ənd proskriptiv spirit || ðæt ðei ɑ: ræpt tu  
           siŋk ði aidi:ə ov ðe dʒenərəl gud | in ðis seikəmskraibd  
 60      ənd pə:ʃəl intərest | — | bæt || wə:ə dju:ti rəndə:z e  
           kritikl sitjueiŋ e nesəsəri wən || it iz əuə biznis |  
           tu ki:p fri: frəm ði i:vilz ətəndənt əpən it || ənd  
           not | tu flai frəm ðe sitjueiŋ itself | — | if e fə:tris  
 64      iz si:tid in ən ənhəʊləsəm e:ə || ən əfiser ov ðe ɡærisən  
           | iz əblaidʒd tu bi: ətəntiv tu hiz helθ || bæt hi mæst  
           not dizərt hiz steiŋ | — | evri prəfeʃn || not  
           ikseptiŋ ðe ɡlə:riəs wən ov e souldʒə | ɑ: ðe seikrid  
 68      wən ov e pri:st || iz laiəbl tu its oun pə:tikjələ  
           vaisiz || witʃ | hauevə | fə:m nou a:ɡjument əgeinst  
           ðəuz weiz ov laif || nə:r ɑ: ðe vaisiz ðemselvz inevitebl  
 72      tu evri individjuəl in ðəuz prəfeʃnz | — | ov sətʃ e  
           neitjə | ɑ: konekʃnz in politiks || esənʃəli nesəsəri |  
           fə ðe ful pə:fə:məns ov əuə pablik dju:ti || əksidentəli  
           laiəbl | tu didʒenəreit intu fækʃn | — | kəmənwelθs  
 76      ɑ: meid ov fəmiliz || fri: kəmənwelθs | ov pə:tiz  
           əilsou || ənd wi: mei æz wel əfə:m || ðæt əuə tæktʃurəl

riga:dz ənd taiz əv bləd | tend inevitəbli | tu meik (2)  
 men bæd sitiznz || æz ðæt ðə bəndz əv əuə pɑ:ti wi:kən  
 80 θəuz | hai witʃ wi ɑː held tu əuə kɑ:ntri | — |

(i.) Read this passage (as printed on p. 48) more quickly, as you would read it to a friend, taking about 4 minutes, or you may read only the first section, taking 1½ minutes. Do this several times, and then note in what respects your reading differs from the transcription.

(ii.) Consider the variations of pitch in your voice as you read the second section.

(iii.) Get some one to read the second section aloud (after reading it to himself several times), and criticise (a) his distribution of pauses and stresses, (b) his variations of pitch, (c) his use of weak forms.

(iv.) Read the third section several times, gradually increasing your speed, but still articulating quite clearly and not ceasing to be distinctly intelligible at a distance of 30 feet. You should be able to read this section in a little under a minute.

(v.) Read repeatedly and then transcribe the passages from Chatham, Erskine, Ruskin, and Kinglake on pp. 50 to 54, in a form suitable (a) for a large audience, (b) for a small circle. Utilise them also for exercises similar to those suggested above.

A serious and dignified passage from Hume's *History of 3 England*, telling of the last days of Queen Elizabeth, and briefly summing up her character.

Such a passage might be quoted in a lecture, and would then in all probability be read in an impressive, almost solemn, manner. There would be a slow rate of speech, and consequently a smaller number of sounds in a breath group, more frequent stresses, and fewer weak forms than in ordinary speech. The very wording suggests this—it is literary, not conversational; thus the first sentence in conversational language would run:

ˌæθɪŋ mætʃ hæpnd ˌdʒuːrɪŋ ðə rest əv ðis rein

- (3) Particular attention should be given to the form in which those words which may be strong or weak appear in this passage. Perhaps no two lecturers would read it in quite the same way, and they would differ in this respect as well as in pitch and stress. The transcription gives particularly slow and precise speech; it might be a little less precise without ceasing to be dignified.

Time: 3 to 3½ minutes.

- ðə rimeiniŋ trænæksɪnz əv ðis rein | ɑː naɪðə  
 njuːmərəs nəː ɪmˈpɔːtənt | — | ðə wɔː wəz kən-  
 tɪnjuːd əge(i)nst ðə spænjəˈdʒ wɪð sɛksəs || ænd in  
 4 sikstɪn (handrəd ænd) θriː | tɪroun əpiˈɔːd bɪfəː  
 maʊntdʒɔɪ | ænd meɪd ən æbsəl(j)uːt səreɪndə | əv hɪz  
 laɪf ænd fɔːtjʊnz | tu ðə kwɪːnz məːsi | — | bæt  
 8 ɪlɪzəbeθ wəz naʊ ɪnkeɪpəbl | əv rɪsɪvɪŋ eni sɛtɪs-  
 fækɪn | frəm ðis fɔːtjʊnət ɪvɛnt | — | ʃɪ həd fɔːlən  
 ɪntu ə prɒfauɪnd mɛlənkɛli || wɪtʃ ɔɪl ði ədvɑːntɪdʒɪz  
 əv hɜː haɪ fɔːtjʊn | ɔɪl ðə glɔːrɪz əv hɜː prɒspərəs  
 rein | wɜːr ʌneɪbl tu əlɪvɪt ɔːr əsweɪdʒ | — | hɜː  
 12 dɪdʒekɪn həz bɪˈn əskraɪbd tu vərɪəs kɔːzɪz | ænd  
 pɜːtɪkjʊləli tu kəmˈpærkɪn fə ðə feɪt əv ɛsɪks || bət  
 ɪt wəz prɒbəbli ðə nəːtʃərəl rɪzɔːlt əv dɪzɪz ænd ɔʊld  
 eɪdʒ | — | wɜːm ɒt baɪ ðə kɜːəz əv steɪt | hɜː maɪnd  
 16 həd prɛɪd sɒ lɔŋ ən hɜː freɪl bɒdi | ðæt hɜːr ænd wəz  
 vɪzɪbli əprɒʊtʃɪŋ || ænd ðə kaʊnsəl | bɪˈɪŋ əsɛmbld |  
 sɛnt ðə kɪˈpə | ædmɪrəl | ænd sɛkrətəri | tu nou hɜː  
 wɪl wɪð rɪɡɔːd tu hɜː sɛksəsə | — | ʃɪ ʌnsɛd | wɪð ə  
 20 feɪnt vɔɪs | ðæt | æz ʃɪ həd held e rɪŋɡl septə | ʃɪ  
 dɪzaɪəˈd nou ʌðə ðæn ə rɔɪəl sɛksəsə | — | sɛsɪl  
 rɪkwɛstɪŋ hɜː | tu ɪkspleɪn hɜːself məː pɜːtɪkjʊləli ||  
 ʃɪ səbdʒəɪnd | ðæt ʃɪ wʊd həv ə kɪŋ tu sɛksɪd hə ||  
 24 ænd (?) huː ʃʊd ðæt biː | bət hɜː nɪˈrɪst kɪnzɪnən | ðə  
 kɪŋ əv skɒts ? | — | bɪˈɪŋ ðen ədvɑɪzd baɪ ði ʌtʃ-  
 bɪʃəp əv kəntəbəri | tu fɪks hɜː θɜːts əpən ɡəd || ʃɪ  
 rɪpləɪd | ðæt ʃɪ dɪd sɒ || nəː dɪd hɜː maɪnd ɪn ðə  
 28 lɪst wʊndə frəm hɪm | — | hɜː vɔɪs sʊn ʌftə leɪt

- hæ || hæ' sensiz feild || ʃi fel intu ə liθɑ:dʒik slambə | (3)  
 wiʃ kəntinjʊd sɑm əuə'z || ənd ʃi ikspaɪə'd dʒentli |  
 32 wiðaut fə:ðə stræʒəl əv kənvalʃn | in ðə sevntiθ  
 jɪ'r əv hæ eidʒ | ənd ðə fə:tɪfɪθ əv hæ rein | (mɑ:t)  
 ðə twentiθ | sɪksti:n haʊndrəd ənd θri: | — |  
 34 ðær əv fju: greɪt pə:sənɪdʒɪz in hɪstəri | hu' hæv bɪn  
 mɔ:r ikspəʊnd | tu ðə kæləmni əv enɪmɪz | ənd ði  
 36 ædʒuleɪʃn əv frendz | ðæn kwɪn ilɪzəbeθ || ənd jet  
 ðær ɪz skə'sli eni | hu'z rɛpjuteɪʃn hæz bɪn mɔ:  
 sɛ:tʃli dɪtə'mɪnd | baɪ ði əɪlməʊst jʊnənɪməs kən-  
 sɛnt əv pɔstərɪtɪ | — | hæ' vɪgə | hæ' kɒnstənsɪ | hæ'  
 40 mægnənɪmɪtɪ | hæ' penɪtreɪʃn | vɪdʒɪləns | ədres |  
 ɔ:r əlaʊd ðə haɪɪst preɪzɪz || ənd əpi:ə nɒt tu hæv  
 bɪ'n sɜ:pəɪst | baɪ eni pə:sn ðət evə fɪld ə θrəʊn | — |  
 ə kɒndəkt les rɪgərəs | les ɪm'pɪəriəs | ənd mɔ:r ɪn-  
 44 daldʒnt tu hæ' pi:pl || wʊd hæv bɪn rɛkwɪzɪt | tu  
 fɔ:m ə pɛfɪkt kærəktə | — | baɪ ðə fə:ɪs əv hæ' maɪnd  
 | ʃi kənt'rəʊld əɪl hæ mɔ:r æktɪv ənd strɒŋgə kwɒlɪ-  
 tɪz || ənd prɪvɛntɪd ðəm frəm rənɪŋ intu ɪksɛs | — |  
 48 hæ' hɛrɔɪzɪm wəz ɪgzɛmpt frəm tɪmɪrɪtɪ | hæ' frʊgəlɪtɪ  
 frəm əvərɪs | hæ' æktɪv tɛmpə frəm tɔɪbʊlənsɪ ənd  
 veɪn əmbɪʃn || ʃi' gə'dɪd nɒt hæ'self | wɪð ɪ:kwəl kɛ's  
 52 ɔ:r ɪ:kwəl sɛksɛs | frəm lesər ɪnfə'mɪtɪz || ðə raɪvʃɪp  
 əv bɪʊtɪ | ðə dɪzəɪər əv ædmɪreɪʃn | ðə dʒeələsɪ əv  
 lʌv | ənd ðə sælɪz əv æŋgə | — |

The exercises on this passage (printed on p. 54) might be similar to those suggested for the two pieces which precede it. The student should ascertain what changes would be made if the passage were read out to a small circle or to a large audience, and he will derive benefit from observing how some one else reads it. An interesting exercise would be to write a simple paraphrase of the passage, to read this aloud, and then to transcribe it.

The passages from Macaulay, Hallam, and Scott, on pp. 56 to 59, will be found useful for reading aloud and for transcription.

- 4 The following passage from a sermon, by one whose work seems all too little known,\* is assumed to be spoken from the pulpit to a small congregation; that is to say, no special effort is required to make the hearers understand, and the tone of voice is natural. It is, indeed, not ordinary conversational speech, for that would not suit the dignity and importance of the thoughts expressed; but it is also not declamatory, not over-dramatic. Hence a moderate number of weak forms, pauses at not very close intervals; but a good many stresses, in accordance with the number of important ideas.

Time:  $1\frac{1}{2}$  to  $1\frac{3}{4}$  minutes.

- a: | hau wi θɪŋk samtaɪmz | ðæt matʃ ɪz ɡəʊɪŋ  
 tə bi dæn baɪ ɔ:ɡənəɪzɪŋ kə'mɪtɪz | ɛnd ə'pɔɪntɪŋ  
 ə'fɪʃlɪz || ɔ' fɒndli haʊp tə rɪdʒənə'reɪt sə'saɪəti wɪð  
 4 nju: frəntʃaɪzɪz | nju: pəlɪtɪkəl ə'reɪndʒmənts | bət  
 lɛdʒɪsleɪʃn | — | wɛn ðə rɪ'əl nɪd ɪz | ðæt ðə' sʊd  
 bi: sɑm meɪkɪŋ ɛnd rɪ'meɪkɪŋ əv mən || ɛnd ðə  
 truɪst wɜ:k wʊd bi: | tu sɪk tə prə'maʊt ðə kʌltʃə  
 8 | əv ɪndɪvɪdʒuəl maɪndz ɛnd hɑ:ts | — | nɔ' lɛt əs  
 daʊt | ðæt ðæt ɪz ɔ:lweɪz ðə dɪvəɪnɪst wɜ:k || tu ɡet  
 æt ə mæn | ɛnd bi: ðə mɪnɪz əv mɪnɪstrɪ | ɪn sɑm  
 weɪ | tu (h)ɪz helðə ɡrəʊθ ɔ' faɪnə ɪnspɪ'reɪʃn || əv  
 12 helpɪŋ hɪm | ɪn sɑm weɪ | tu dʒʌstə θɔ:t ɔ' lɛftɪə  
 fɪlɪŋ | — | ɡet æt ə mæn | ɛnd sɛnd hɪm frəm ju |  
 ɪntu bɪzi strɪt ɛnd mɑ:kɪtpleɪs | ɪntu ðə sɜ:kəl əv  
 wɪtʃ hɪ ɪz ðə sɛntə | ɪntu ðə mɪdst əv hɪz nɛɪbəz  
 16 ɛnd frɛndz || wɪð ə ɡreɪtə spɪrɪt | wɪð ə brɛθ əv  
 haɪə laɪf ɪn hɪm || ɛnd (?) hu: kæn tel | wɒt ɡʊd ju  
 hæv nɒt stɑ:tɪd ɛnd prəvaɪdɪd fə: | ɪn dʊɪŋ ðæt? ||  
 (?) hu: kn prɪdɪkt | wɛ'rɑntu ðæt meɪ nɒt ɡrəʊ?  
 20 || ju həv rɔ:t | ɛnɪhaʊ | fə wʌns ɪnʒuəlaɪf | ɛn ɪmɔ:təl  
 wɜ:k | — | ðə nɒublɪst skʌlptʃəz ɛnd pɪktʃəz wɪl  
 pɛrɪʃ || ðə nɒublɪst ʌtə'rensɪz | ðə nɒublɪst pəʊemz meɪ  
 bi fə'ɡɒtən || bæt ɛnɪ pju:ˈrɪfaɪɪŋ ɔ:r ɛlɪvɛɪtɪŋ ɪfɛkt |

- 24    wif ðei hæv hæd epon e hju:mæn soul || ðæt rimeinz        (4)  
       | ænd ðaiz nôt | antil ðe hevnz bi' rimu:vd | — |.

(i.) Transcribe the passage from a sermon on p. 60, after reading it aloud several times.

(ii.) Take a passage from the Church of England prayer-book, or from any other set prayers with which you are familiar, and read it expressively, avoiding the tendency to lapse into monotone. Try to bring out the full meaning, and then transcribe the passage carefully, indicating the stresses and pauses.

(iii.) Get some one else to read the same passage, while you follow his words with your own transcription before you. Notice the points of divergence.

(iv.) Consider the question whether the monotone in which some clergymen read set prayers is to be commended or not, and whether all passages from the Bible should be read in church at the same rate of speed.

(v.) If the passage transcribed above were addressed to a very large audience, what changes in pronunciation would be likely ?

There is something distinctly conversational about the tone 5 of this passage from Cowper ; it reads like a shorthand report of an exceptionally good address. It would not do to take it too slowly, and the writer's words about Professed Speakers are a sufficient warning not to "squeeze and press and ram down every syllable." At the same time the language is by no means colloquial or commonplace, and there is little room for abbreviation or assimilation ; weak forms, however, occur frequently in the transcription, and a few more might have been given without danger of producing any impression of careless speech.

Time : about 3 minutes.

(5)

- evriwan indevə'z tə meik (h)imself əz əgri:əbl tə  
 səsaiəti əz (h)i kæn || bət it əfn hæpnz | ðæt ðouz  
 hu moust eim ət ʃainip in kənvəseiŋ | ouvəʃut  
 4 ðe'ə maik | — | ðou ə mæn sɒksɪdʒ || hi ʃʊd nɒt | əz  
 iz frikwəntli ðə keis | ɪŋgrʊəs ðə haʊl tɔ:k tu (h)im-  
 self || fə ðæt distɔ:ɪz ðə veri esns əv kənvəseiŋ |  
 wɪtʃ iz tɔ:kiŋ tʊgeðə | — | wi: ʃəd traɪ tə ki:p ʌp  
 8 kənvəseiŋ laɪk ə bɔɪl | bændɪd tu: ən(d) frʊm frəm  
 wʌn tu ði ʌðə || rɑ:ðə ðən si:z it əɪl tu əvəsɛlvz | ənd  
 draɪvɪt bɪfɔ: əs laɪk ə fʊtbɔɪl | — | wi: ʃəd laɪkwaɪz bi  
 kəʃəs | tu ədæpt ðə mæstər əv ənə dɪskɔ:s tu ənə kʌm-  
 pəni || ənd nɒt tɔ:k grɪk bɪfɔ: leɪdɪz || ər əv ðə laʊst  
 12 nju: fəbɪləʊ | tu ə mɪtɪŋ əv kʌntri dʒʌstɪsɪz | — |  
 bət nʌθɪŋ θrʊz ə mʌ' rɪdɪkjʊləs ɛ'ə | ɔuvər ənə  
 16 haʊl kənvəseiŋ || ðən sɛtn pɪkʃʊ'lɪəɪtɪz | ɪzɪli  
 əkwəɪ'd | bət veri dɪfɪkəltli kəpkeɪ'd ən dɪskɑ:ɪdɪd  
 | — | ɪn əɪdə tu dɪspleɪ ðɪz əbsɛdɪtɪz | ɪn ə trʊə  
 laɪt || ɪt iz maɪ prɛznt pɛpəs tu ɪnju'mɛɪt sʌtʃ əv  
 20 ðəm | əz ɑ moust kəmənlɪ tu bi mɛt wɪð | — | ənd  
 fɛɪst || tə teɪk nɔʊtɪs əv ðouz bɛfʊ:nz ɪn səsaiəti | ði  
 ætɪtʃʊ'dɪnɛɪəriənz ən(d) fɛɪsmɛɪkə'z || ðɪz əkʌmpəni  
 evri wɛɪd | wɪð ə pɪkʃʊljəgrɪmɛɪs ɔ' dʒɛstʃə || ðeɪ əsɛnt  
 24 wɪð ə ʃrʌg | ən(d) kəntɹədɪkt wɪð ə twɪstɪŋ əv ðə nek  
 || ɑ æpgrɪ baɪ ə raɪ mʌθ | ən(d) plɪzɪd ɪn ə keɪpə ɔ  
 mɪnjuet stɛp | — | ðeɪ meɪ bi kənsɪdeɪ'd əz spɪkiŋ haɪ-  
 lɪkwɪnz || ənd ðə ru:lz əv ələkwəns | ɑ teɪku frəm  
 28 ðə pɒstʃə meɪkə | — | ðɪz ʃʊd bi kændɛmd tu kənvɛs  
 | ɔʊnli ɪn dʌm ʃou | wɪð ðər ɔʊn pɛsɪnz ɪn ðə  
 lʊkiŋɡləs || əz wɛl əz ðə sməkə'z ən(d) smaɪlə'z  
 32 || hu sou prɪtɪli sɛt əf ðə fɛɪsɪz | tʊgeðə wɪð ðə  
 wɛɪdʒ | baɪ ə sʌmθɪŋ bɪtwɪn ə grɪn ənd ə dɪmpl  
 | — | wɪð ðɪz wi meɪ laɪkwaɪz rɛpɪk | ði əfɛktɪd  
 traɪb əv mɪmɪks || hu ɑ kɒnstntli teɪkiŋ əf || ðə  
 36 pɪkʃʊljə tɔʊn əv ɔɪs ə dʒɛstʃə əv ðər əkweɪntns ||  
 ðou ðeɪ ɑ sʌtʃ rɛtʃɪd ɪmɪteɪtə'z || ðæt | laɪk bæd

(5)

- peintə'z | ðei ə frɪk'wɛntli fəʊst tə raɪt ðe neɪm ʌndə  
 40 ðə pɪktʃə || bɪfə: wi kən dɪskʌvər eni laɪknɪs | — |  
 nekst tə ðəuz || hu'z eləkjʊ:ʃən ɪz əbsəɪbd ɪn ækʃn  
 | ɛnd hu' kənveɪs tʃɪfli wɪð ðər ʌmz ən(d) legz || wi  
 mei kənsɪdə ðə prɒfɛst spɪkə'z || ɛnd fə:st || ði  
 44 ɛmfætɪkl || hu' skwi:z ɛnd prɛs ɛnd ræm daʊn  
 evri sɪləbl || wɪð ɪksesɪv vɪtɪməns ɛnd ɛnə'dʒi ||  
 ði:z ɔrətə'z ə rɪmɑ:kəbl fə ðe ə dɪstɪŋkt eləkjʊ:ʃən  
 48 | ɛnd fəɪs əv ɪkspreʃən || ðei dwɛl ɔn ði ɪmpɔ:tnt  
 pɑ:tɪklz "əv" ɛnd "ði:" | ɛnd ðə sɪgnɪfɪknt  
 kəndʒəpʃən "ænd" || wɪtʃ ðei sɪm tə hɔ:k ʌp |  
 wɪð mætʃ dɪfɪklɪ | ɔt əv ðər ɔʊn θrəʊts || ɛn tu  
 52 kræm ðəm | wɪð nəʊ les peɪn | ɪntu ði i'ə'z əv ðər  
 ɔ:dɪtə'z | — | ði:z ʃʊd bi sʌfə'd ɔʊnli tə sɪrɪndʒ | æz  
 ɪt wə: | ði i'ə'z əv ə def mæn | θru' ə hɪ'ɪŋ trʌmpɪt  
 || ðəʊ aɪ mʌs(t) kənfeɪs | ðət aɪ ɛm ɪkwəli əfendɪd  
 56 wɪð ðə wɪspərə'z ə' ləʊspɪkə'z || hu sɪm tə fænsi əɪl  
 ðər əkweɪntns def || ən(d) kʌm ʌp sɔʊ kləʊs tə ju |  
 ðət ðei mei bi sed tə meɪə nəʊzɪz wɪð ju | — | aɪ wʊd  
 60 hæv ði:z ɔrəkjʊlə dʒentri əbləɪdʒd | tə spɪk ət ə  
 dɪstns θru' ə spɪkɪŋ trʌmpɪt || ɔr əpləɪ ðə ə lɪps tu  
 ðə wɔ:lz əv ə wɪsprɪŋ ɡæləri | — |

(i.) How would the first section appear in transcription if spoken by what Cowper calls an "Emphatical Speaker"?

(ii.) This passage contains many instances of *o* in unstressed syllables, e.g. society, consider, eloquence. Collect these, and consider how the *o* is represented in the transcription.

(iii.) Determine the place of the extra stresses in this passage.

(iv.) Ask some one to read the passage quickly, and note where the rendering differs from the transcription given.



- (5) (v.) Consider in what way the words of Sir Matthew Hale on p. 63. had best be read to a small circle. How far would weak forms, abbreviations, etc., be suitable? What rate of speed would you adopt?

(vi.) Express in the language of phonetics the advice contained in the words: "Be not too earnest, loud, or violent in your conversation."

- 6 This extract from one of the *Roger de Coverley* essays is supposed to be read aloud in a simple fashion, not in any way declamatory, but also without excessive shortening. It would be pedantic to say in line 2:

witʃ ai kæn nɒt fɔːbeɪə rɪleɪtɪŋ,

just as it would jar unpleasantly to substitute [kaʊnt] for [kænɒt] in a narrative passage which has rather an old-world flavour. The rate of the speech should for the same reasons be moderate, and the pitch fairly level.

Time: about 2½ minutes.

- in aʊ rɪtəm haʊm | wi met wið ə veri ɒd æksɪdnt  
 || witʃ ai kænɒt fɔːbeɪə rɪleɪtɪŋ || bɪkɔːz ɪt ʃaʊz | haʊ  
 dɪzəɪrəs ɔɪl hu nəʊ səː rɒdʒə aː | əv gɪvɪŋ (h)ɪm mɑːks  
 4 əv ðər ɪstɪm | — | wɛn wi wɛr ɔːraɪvd əpən ðə vɔːdʒ  
 əv (h)ɪz ɪsteɪt || wi stɒpt ət ə lɪtəl ɪn | tə rest aʊ-  
 sɛlvz ɛnd aʊ hɔːsɪz | — | ðə mæn əv ðə haʊs hæd |  
 8 || ɪt sɪmz | bɪn fɔːmɔːli ə sərvnt ɪn ðə naɪts fæmɪli  
 || ɛnd tə duː ɔːnə tu (h)ɪz ɔʊld mɑːstə || hæd sɑːm  
 taɪm sɪnz | ʌnnaʊn tə səː rɒdʒə | put (h)ɪm ʌp ɪn ə  
 saɪnpəʊst bɪfɔː ðə dɔː || sɔʊ ðæt "ðə naɪts hed"  
 12 hed hʌp ʌnt əpən ðə rəʊnd əbaʊt ə wɪk | bɪfɔː hɪː  
 hɪmsɛlf njuː ɛnɪθɪŋ əv ðə mætə | — | əz sʌm əz səː  
 rɒdʒə wɛz əkweɪntɪd wɪð ɪt || faɪndɪŋ ðæt ðə sərvnts  
 16 ɪndɪskreʃn | prɒsɪdɪd haʊlɪ frəm əfɛkʃən ɛnd gʊd wɪl  
 || hɪ ɔʊnli təʊld (h)ɪm | ðæt hɪ (h)əd meɪd (h)ɪm tuː

- hai ə kəmpləmənt | — | ənd wen ðə felou si:md tə  
 θɪŋk | ðæt kəd ha:dlɪ bi: || ædɪd wið ə mɑː disaɪsɪ  
 luk | ðæt ɪt wəz tu: greɪt ən ʌnə | fər eni mæn ʌndər  
 20 ə dʒʌk || bət təʊld (h)ɪm ət ðə seɪm taɪm || ðæt ɪt  
 maɪt bi ʊlterəd wið ə veri fjuː tətʃɪz || ən(d) ðæt hi:  
 hɪmself wəd bi æt ðə tʃɑːdʒ əv ɪt | — | əkə:diplɪ |  
 24 ðei gət ə peɪntə | baɪ ðə naɪts dɪrɛkʃnz | tu æd ə pɛɪr  
 əv wɪskəz tu ðə feɪs || ənd baɪ ə lɪtəl əgreɪvɪʃən əv  
 ðə fiɪtʃəz | tə tʃeɪndʒ ɪt ɪntu ðə "særəsnz hed" | — | aɪ  
 ʃʊd nɒt (h)əv nʌn ðɪs stɔːrɪ || hæd nɒt ði ɪnkɪpə  
 28 | əpən səː rədʒəz əlaɪtɪŋ | təʊld (h)ɪm ɪn maɪ hɪˈrɪŋ ||  
 ðæt hɪz ʌnəz hed wəz brɔɪt bæʃ lʌs(t) naɪt | wið ði  
 ʊlterɛɪʃnz ðæt hi (h)əd ɔɪdəd tə bi meɪd ɪn ɪt | — |  
 əpən ðɪs maɪ frɛnd | wið (h)ɪz juːʒʊəl tʃɪfɪnɪs  
 32 | rɪleɪtɪd ðə pəˈtɪkʃjələz əbʌvmenʃnd || ənd ɔɪdəd ðə  
 hed tə bi brɔɪt ɪntu ðə ru:m | — | aɪ kʊd nɒt fəˈbeːə  
 dɪskʌvərɪŋ greɪtər ɪkspreɪʃnz əv məθ ðən ɔɪdɪnəri  
 | əpən ði əpɪˈrɛns əv ðɪs mɒnstɹəs feɪs | ʌndə wɪtʃ ||  
 36 nɒtwɪðstændɪŋ ɪt wəz meɪd tə fraʊn ən(d) stɛːə | ɪn  
 ə mʌst ɪkstrɔːdɪnəri mæne || aɪ kəd stɪl dɪskʌvər  
 ə dɪstnt rɪzembləns əv maɪ ould frɛnd | — | səː rədʒə  
 | əpən sɪnɪŋ mi lʌf || dɪzaɪəd mi tə tel (h)ɪm truːli |  
 40 ɪf aɪ θɔːt ɪt pɒsɪbl | fə piːpl tə nəʊ (h)ɪm ɪn ðæt  
 dɪsɡaɪz | — | aɪ ət fɛːst keɪpt maɪ juːʒʊəl saɪləns ||  
 bət əpən ðə naɪt kændʒuːrɪŋ mi tə tel (h)ɪm || wədər  
 ɪt wəz nɒt stɪl | mɑː laɪk (h)ɪmself ðən ə særəsn ||  
 44 aɪ kəmpəʊzd maɪ kaʊntɪnəns ɪn ðə best mænər aɪ  
 kʊd || ənd rɪplaɪd | ðæt mætʃ maɪt bi sed ən baʊθ  
 saɪdz | — |

(i.) Read this passage (printed on p. 63) with pedantic precision, and note in what respects such a rendering differs from that given in the above transcription.

(ii.) Comment on the treatment of written initial *h* (in *him*, etc.), final *r*, and *d* in *and*.

- (6) (iii.) Indicate your pitch variations in the first few sentences by means of a curve (as suggested on p. 8).

(iv.) Compare the rendering by another person with your own.

(v.) Read the passage from Thackeray on p. 65, as you would to a small circle. When you are quite familiar with it, transcribe it. Consider whether the general style of reading should be just the same as in the passage from Addison.

- 7 Washington Irving's *Sketch-Book* is written in a style which often approaches cultured conversation. The first section of the following passage is rather serious in tone, and may be taken slowly (80 to 90 seconds); the second section represents a gradual return to narrative, and the pace may accordingly be quickened (50 to 60 seconds).

- (!) hau matʃ | θɔ:t ai | hæz i:tʃ əv ði:z vɔljumz |  
 nau θrɑ:st əsaɪd wið satʃ ɪndɪfərəns | kɔ:st sɑm  
 eɪkɪp hed! || (!) hau meni wiəri deɪz | hau meni  
 4 sli:plɪs naɪts! || (!) hau həv ðer ɔ:θəz berɪd ðəm-  
 selvz | ɪn ðə sɒlɪtʃud əv selz ən klaɪstə:z! || (!) ʃæt  
 ðəmselfz ʌp frəm ðə feɪs əv mæn | ən ðə stɪl mɔː  
 blesɪd feɪs əv neɪtʃə! | (!) ən dɪvɒtɪd ðəmselfz tə  
 8 peɪnfʊl rɪsɛtʃ ənd ɪntens rɪflekʃn! | — | ənd ɔ:l |  
 (?) fə wɒt? || tu ɔ:kjʊpaɪ ən ɪnʃ əv dɑ:stɪ self || tu həv  
 ðə taɪtəl əv ðeə weɪks red | nau ən ðen | ɪn ə fju:tʃə(r)  
 eɪdʒ | baɪ sɑm draʊzi tʃɛ:tʃmən əv kæʒjuəl strægəl  
 12 laɪk maɪself || ənd ɪn ənəðə(r) eɪdʒ tə bi lɔ:st | ɪvɪn tə  
 rɪmɛmbrəns | — | satʃ ɪz ði əmaʊnt əv ðɪs haʊstɪd  
 ɪmɒtəntɪ || ə miə tɛmpərəri ru:mə | ə laʊkɪ saʊnd ||  
 laɪk ðə taʊn əv ðæt bel | wɪtʃ (h)əz dʒɑ:st təʊld  
 16 əmaʊ ði:z taʊəz || flɪp ði iə fɔr ə mɒmənt ||  
 lɪŋgərɪp trænʒɪəntli ɪn ekəʊ || ən ðen paɪsɪŋ əweɪ |  
 laɪk ə θɪp ðæt wəz nɒt | — |

- 20 wail ai sæt hæf mæmmeriŋ | hæf mediteitiŋ ði'z (7)  
 anprɔfɪtəbl̩ spɛkjuleɪŋz | wið mai hed restiŋ ɔn mai  
 hænd || ai wəz θræmiŋ wið ði ʌðə hænd əpən ðə  
 kwɔ:təu | antil ai æksidentəli laʊnd ðə kləʊps ||
- 24 wen | tə mai ʌtə(r) ɔstəniʃmənt | ðə litl bu:k geiv  
 tu: ə θri: jɔ:nz | laik wən əweikiŋ frəm ə di:p sli:p  
 || ðen ə hæskiŋm || and ət leŋθ biɡən tə tɔ:k | — |  
 ət fɜ:st its vɔis wəz veri hois ɔn brəʊkən || bi'ŋ mætʃ
- 28 trəblɪd baɪ ə kɔbweb | wiʃ sʌm stju:djəs spaɪdə hæd  
 wəʊvən əkrəs it || and hæviŋ prəbəbli kɛntræktɪd ə  
 kould | frəm lɔŋ ikspəʊzə tə ðə tʃɪlz ɔn dæmps əv
- 32 ði æbi | — | in ə ʃɔ:t taim hæuevə | it bikeim mɔ'  
 distɪŋkt || and ai sʌm faʊnd it ɔn iksɪdipl̩ kən-  
 vɜ:səbl̩ litl təʊm | — | its læŋɡwidʒ tu bi ʃu'ə | wəz  
 rɔ:ðə kweɪnt and əbsəli:t || and its prənansi'eɪŋ
- 36 | wət in ðə prɛznt deɪ wəd bi di:nd bʊ:berəs ||  
 bʌt ai ʃəl indevə | əz fɑ:(r) əz ai ɔm eɪbl̩ | tə rɛndə(r)  
 it in mɔdə'n pɑ:ləns | — |

The exercises already done by the student will have sufficed to show him in what way the transcriptions may most profitably be studied, and the additional pieces (in ordinary print) utilised. It therefore seems unnecessary to add exercises here, or to Nos. 9 and 10. It will be evident that the more conversational character of these passages will justify a quicker rate of speech, more numerous weak forms, abbreviations, and assimilations, and relatively fewer stresses than would be appropriate where the language is more elevated or intended to be heard by a large audience.

Dorothy Osborne's letter appears here in two forms. The 8 first rendering is thoroughly colloquial, without being at all vulgar. In her letter she is talking familiarly, and if she had been a modern girl and had spoken the words instead of writing them, this is a likely transcription of the sounds. At the same

- (8) time it might be well, in reading aloud her letter, to suggest by the rendering that she belongs to a bygone time; the wording is old-fashioned, and some precision of speech may be introduced to give the same effect. The second transcription gives this more precise rendering.

Time for the first rendering: 35 to 40 seconds; for the second; 60 to 70 seconds.

### FIRST RENDERING

- ðə dei ai ʃʊd (h)əv rɪsɪvd juə letə | ai wəz ɪnvəɪtɪd  
tə daɪn æt ə rɪʃ wɪdʌʊz || hu:m ai θɪŋk ai wʌns təʊld  
ju əv | ənd əfəd maɪ səɪvɪs | ɪn keɪs ju θɔ:t fɪt tə  
4 meɪk ədresɪz ðe:ə || ən(d) ʃi wəz sou kaɪnd | ənd ɪn  
sou gud hju:mə | ðæt ɪf ai (h)əd hæd enɪ kəmiʃn | :i  
ʃʊd (h)əv θɔ:t ɪt ə veri fɪt taɪm tə spi:k | — | wi  
hæd ə hju:dʒ dɪnə || ðə ðə kəmˌpəni wəz ounli əv  
8 hɜ: oun kaɪndrɪd | ðæt ər ɪn ðə haʊs wɪð (h)ə | ənd  
wət ai brɔ:t || bət ʃi:z brəʊk lʌs frəm ən ould mɪzrəbl  
hæzbənd | ðæt lɪvd sou lɔŋ | ʃi θɪŋks | ɪf ʃi dʌz(ɪ)  
meɪk heɪst | ʃɪl nɒt hæv taɪm tə spend wət (h)i left  
12 | — | ʃi:z ould | ən(d) wəz nevə hænsəm || ənd dʒet  
ɪz kɔ:tɪd ə θaʊzn(d) taɪmz mɔ: | ðən ðə greɪtɪst bju:ti  
ɪn ðə weɪld wʊd bi: | ðæt hædnt ə fəʊtʃn | — | wi  
16 kudnt fɪt ɪn kwaɪət | fə ðə letə:z ən(d) preznts | ðæt  
keɪm ɪn frəm pi:pl | ðæt wʊdnt (h)əv lʌkt əpən (h)ə  
| wen ðei (h)əd met (h)ə | ɪf ʃi (h)əd bi:n left  
pu:ə | — |

### SECOND RENDERING

ðə dei ai ʃʊd hæv rɪsɪvd juə letə | ai wəz  
ɪnvəɪtɪd tu daɪn æt ə rɪʃ wɪdʌʊz || hu:m ai θɪŋk  
ai wʌns təʊld ju: əv | ənd əfəd maɪ səɪvɪs | ɪn

- 4 keis ju: θɔ:t fit | tu meik ədresiz ðe'ə || ænd ʃi: wəz (8)  
 sou kaɪnd | ænd in sou gud (h)ju:mə || ðæt | if ai  
 hæd hæd eni kɒmɪʃən | ai ʃʊd hæv θɔ:t it | ə veri  
 fit taɪm tu spi:k | — | wi: hæd ə hju:dʒ dɪnə ||  
 8 ðou ðə kəmpəni wəz ʌnli əv hər ʌn kintri:d || ðæt  
 ɔ:r in ðə haʊs wið hɜ: | ænd wət ai brɔ:t || bæt ʃi:  
 iz brʊk lʌs frəm ən ɔ:ld | mɪzərəbl | hʌzbənd | ðæt  
 livd sou lɔ:ʒ | ʃi: θɪps | if ʃi: dʌz nɒt meik heɪst | ʃi:  
 12 ʃæl nɒt hæv taɪm tu spend wət hi: lef | — | ʃi: iz  
 ɔ:ld | ænd wəz nevə hændsəm || ænd jet iz kɔ:tɪd ə  
 θaʊzənd taɪmz mɔ: | ðæn ðə greɪtɪst bju:ti in ðə  
 weɪld wʊd bi: | ðæt hæd nɒt ə fɔ:tʃʊn | — | wi: kʊd  
 16 nɒt ɪt in kwaɪət | fə ðə leʔəz ənd prezents | ðætkeɪm  
 in frəm pi:pl | ðæt wʊd nɒt hæv lʊkt əpən hɜ: | wen  
 ðei hæd met hɜ: | if ʃi: hæd bi:n lef pu:ə | — |

This short example from Jane Austen of conversation between 9 educated people contains a number of weak forms. Few readers, perhaps, will quite agree in this respect: some, for instance, would preserve every initial *h* in *his*, *him*, etc.; others might prefer to read [kaɪnt] for *cannot*, [ɪts] for *it is*, [dʌznt] for *does not*. The transcription given represents my own way of reading the passage.

Time: a little more than a minute.

- “ai həv nou rait tə gɪv maɪ əpɪnʃən” | sed  
 wɪkəm | “æz tu iz bi:ŋ əgri:əbl ɔ:r əðəwaɪz || ai  
 əm nɒt kwɒlɪfaɪd tə fɔ:m wʌn || ai həv noun ɪm tu: lɔ:ʒ  
 4 ən tu: wel | tə bi: ə fɛ:ə dʒʌdʒ || it iz ɪmpəsɪbl fə mi:  
 tə bi ɪmpaɪʃl | — | bət ai bɪli:v ʃɔ: əpɪnʃən əv ɪm  
 wʊd ɪn dʒenərəl əstəniʃ || ən pehæps ju wʊd nɒt  
 8 ɪkspres ɪt kwaɪt sou strɒpli enɪwɛr els || hi:ə ju ɔ:r ɪn  
 ʃɔ: ʌn fæmɪli” | — |  
 “əpən maɪ wɔ:ɪd | ai sei nou mɔ: hi:ə | ðæn ai maɪt  
 sei ɪn eni haʊs ɪn ðə neɪbəhʊd | ɪksept neðəfɪld || hi

- (9) iz nɔt ət ɔɪ laɪkt ɪn haɪfədʒə || evrɪbɒdi iz dɪsgæstɪd  
 12 wið iz praɪd || ju wɪl nɔt faɪnd ɪm mɔː feɪvrəbli  
 spoukən ɒv baɪ enɪwæn" | — |  
 "aɪ kænɔt prɪtend tə bi səri" | sed wɪkəm | aɪftər  
 16 ɔ ʃɔːt ɪntəræpsən || "ðæt hiː | ɔː ðæt eni mæn | ʃəd nɔt  
 bi ɛstɪmeɪtɪd bɪjɒnd ðə dɪzɛnts || bət wið hɪm | aɪ  
 bɪlɪv | ɪt dʌz nɔt ɒfn hæpn | — | ðə wɜːld iz  
 blændɪd baɪ iz fɔːtʃən ənd kɒnsɪkwəns | ɔː fraɪtnd  
 20 baɪ iz haɪ ənd ɪmpəʊzɪŋ mænəʒ | ənd sɪz ɪm ounli  
 ɔz i tʃuːzɪz tə bi sɪn" | — |  
 "aɪ ʃəd teɪk ɪm | ɪvən ɒn maɪ slɑɪt əkweɪntns |  
 tə bi ɒn ɪltɛmpə'd mæn" | — | wɪkəm ounli ʃuk iz  
 24 hed | — |

- 10 One of the famous *Brer Rabbit* stories, which one boy is supposed to tell another. This is an example of quick and careless, but not vulgar, speech. The examples of simplification and assimilation deserve study; they are typical of colloquial speech.

Time:  $1\frac{1}{4}$  to  $1\frac{1}{2}$  minutes.

- (tɒm) mɪstə ræbɪt wəz wɜːkɪŋ ələŋ wæn dei | wið  
 iz faɪn buːʃi teɪl | ənd—  
 (fræŋk) (!) bət tɒm! | ræbɪts teɪlz ɔ kwɑɪt  
 4 ʃɔːt | — |  
 (tɒm) (?) mː aɪ teliŋ ðə stɔːri | ɔ ɔ juː ? | — |  
 5 (fræŋk) (!) plɪz ɡəʊ ɒn tɒm! || ðɪs ræbɪt hæd ɔ faɪn  
 teɪl | — |  
 (tɒm) jɛs i hæd | ɔ faɪn buːʃi teɪl || ənd æz i wəz  
 8 ɡəʊɪŋ ələŋ | i sɔː mɪstə fɒks | — |  
 (fræŋk) nɪd i ræn əwei veri kwɪkli | (?) dɪdən i?  
 | — |  
 (tɒm) nou | ðei wə frenz | — | mɪstə fɒks wəz  
 kəriŋ ɔ big bæŋ ɔ fiːʃ | — | mɪstə ræbɪt sed ʃ

- 12 "(!) hau dʒə du: mistə fəks? || (!) wət ə lət ə fiʃ! | (10)  
 (!) wəʔə dʒu kætʃ (ð)əm?" | — |  
 "(!) hæpi tə si: ju mistə ræbit! | — | jes ðei a:  
 16 fain fiʃ || ai kɔ:t əm in ðə pəʊnd niʔə ðə wud" | — |  
 "(!) ai spəʊz ju wə fiʃɪŋ fə sevrəl ənəʔz?" | — |  
 "(!) ɒʊdi:ə nou! | its veri i:zi tə kætʃ (ð)əm" | — |  
 "(!) hau dʒu du: it?" | aɪst mistə ræbit || fə(r) i wəz  
 20 veri fəʊnd ə fiʃ | — |  
 "wel | ai sɔ: ə tri: ðət əd fəɪlən ɪntə ðə wɔ:tə | ən  
 ai sət ən it | wið mai teil in ðə wɔ:tə || ðə pəʊndz ful  
 ə fiʃ | ən wæn ɒɪstə\_ənʌðə keɪm n bit ðə heʔə\_əv mai  
 24 teil || ai dru: it aut ɪtʃ taim | ən ðæts hau ai kɔ:t  
 (ð)əm" | — | ən ðen mistə fəks sed gudbai | — |  
 ðæt seɪm ɪvniŋ mistə ræbit went tə ðə pəʊnd | ən  
 28 i sʌm sɔ: ðə fəɪlən tri: | — | hi sət ən it | wið iz fain  
 bu:ʃi teil in ðə wɔ:tə | — | bɪfə: lɔŋ i fəl əslɪp | — |  
 nau it wəz ən ɔ:fli kəʊl nait || it frəʊz ən frəʊz || ðə  
 32 houl pəʊnd wəz kʌvəd wið aɪs | — | in ðə mɪdl ə ðə  
 nait mistə ræbit wəʊk ʌp | — |  
 hi sed | "(!) ðəʔz\_samθɪŋ ən mai teil!" | ən i  
 36 puld || "(!) its ə veri big fiʃ | aɪm ʃɔ:!" | ən i puld  
 əɡen || "(!) its ə veri strɒŋ fiʃ tu:!" | ən i geɪv\_ənʌðə  
 pul'ə greɪt big pul | — | (!) dʒə:k! || (!) kræʃ! | — |  
 (!) pɔ: mistə ræbit | — |  
 40 (fræŋk) (!) di: pul iz teil aut ə ði aɪs? ||  
 (təm) nou | ðæts dʒʌs wət i dɪdn du: || ən ðæts  
 wai ræbɪts hæv sətʃ lɪtl teɪlz | — |

(i.) Rewrite this passage as you think it would sound if read aloud by a refined lady. Check your transcription by asking a lady to read the dialogue (p. 74).

(ii.) Ask a boy to read the dialogue aloud, after reading it several times to himself; tell him to speak as he would if he



- (10) were talking to a friend. Notice in what respects his rendering differs from that given above.

(iii.) Note particularly his treatment of (written) final *r* in *for he was* (l. 19), *one after another* (l. 23), *the hair of my tail* (l. 24). Test as many persons as possible with regard to their pronunciation of a *a jar of jam*, *a pair of trousers*, *the war in the East*. Determine (a) whether they pronounce the *r*; (b) whether they notice anything peculiar when you pronounce the words without the *r*. (In making this and similar inquiries always introduce the word in a sentence, and do not give any indication as to what sound you are interested in.)

(iv.) Write a short simple dialogue between two children you know, and transcribe it in the form in which you think they will be likely to speak it. Let them learn it off by heart, and then compare their rendering with your transcription.

Passages 11A and 11B are given as examples of very colloquial speech, and as such will repay study: they suggest in what way words are shortened and sounds assimilated for the purpose of economising effort. Speech of this kind may be called careless or slipshod, but there is nothing vulgar about it. Even the most precise speakers, when tired or ill, give up some of their precision; and ordinary educated speakers, when in a hurry or for other reasons, not infrequently use these shortened forms. Extreme cases of shortening are found when the tongue is heavy and the mind fogged (by alcohol or otherwise), and the meaning is often somewhat difficult to ascertain, as may be seen in 11C.

It is obvious that passages 11A and 11B must be spoken quickly; if they are taken slowly, the result is ludicrous.

11A      fju dount həriap | wil bi leit fə ðə trein || (?) fju  
got jə rag? | itl bi koul tənait | — † (!) ðɛə! | wir

- af et la:st | — | (!) fə gudnis seik bi kwik kæbi !  
 4 | — | wiv ounli gət siks minits || ju: luk a:stə ðə  
 laɡidz | wail ai get ðə tikits | — | tu: sekʃ singl tə  
 dæ:əm | — | (!) pə:tə! | (?) kn ju faɪnd əs tu:  
 kə:nəsits? || ðætɪ dju: | — | (!) wel! | ðæt wəz ə  
 8 klous ʃeiv | — | (!) hi'ə bəi! | (!) gi mi ə gloub! ||  
 (?) hævɪn ju gət ðə speʃl jet? || (!) nəvə maɪnd! | ju  
 kʁ giv it mi ɔ:l ðə seim | — |

- ai ʃt laik tə nou u tuk mai sizəz || ðei wə kwait ən  
 4 ɔ:l pə'ə | bət ðei wə gud ɪnəf fə katiŋ peipə | ən  
 ðæts wət ai ju:zɪd (ð)əm fə' | — | ðe'ə nət ɪn ðə ju:zɪ  
 pleis | ən əv kə:s | noubədi:z tətʃt (ð)əm | — | its  
 mous prəvəukɪŋ | — | ou! | ju:l let mi hæv ənəðə  
 pə'ə || ðæts veri gud əv ju | bət it dæzn solv ðə mistri  
 8 | — | ai spəuz dʒeɪnɪl sei it wəz ðə kæt || kæts mei əv  
 ə teɪst fə krəkri | bət wai ðei ʃt ɡou fə sizəz ɪz bi:ʒənd  
 mi: | — | ou! | aɪm meɪkɪŋ tu: mətʃ əv ə fəs | æm  
 12 ai || ðæts dʒəs laik ə wʊmən || ju kæn si: | ðət wət  
 ai kə'ə fə | ɪzn(d) ən ɔ:l pə'ə əv sizəz | bət ðə seikrid  
 kə:z əv taɪdɪnɪs || "(!) seikrid fɪdɪstɪks!" (?) dju: sei?  
 || wel! | ai æm səpraɪzɪd | — |

IIB

- "(!) aɪmnotræŋ! || fənɪmænsez aɪmzræŋ | (!) pənʃ-  
 ized! || aɪmnotɪzækli wətʃəkəɪlə tətətəʊlə || bət  
 kə:ʃaɪnou | wɛnvædnəf" | — | [ɪz əsɪstɪd ɪntu  
 4 ə kæb || kæbi ɑ:sks]  
 "(?) wə' dʒə liv?" | — |  
 "(?) liv? | (?) wə'daɪlɪv? | twɛnsɛmkwɪ:zrəu-  
 brɪksən" | — |  
 8 "(?) eɪ? | (?) wət sei? || (!) se'ɪt əɡɪn!" | — |  
 "twɛʃəbm kwɪzrəubrɪksən" | — |  
 "(!) aɪ sei | ɔ:l mæn! | (?) kn jə spel it?" | — |  
 "(?) sp spl it? | (!) waɪs:əmli! | kwɪ:zrəubrɪbr | (!)  
 12 aɪtɪdɪaɪtaɪ aɪtaɪtaɪ!" | — |

IIC

- 12 The following passage is taken from *A Christmas Carol* by Dickens, and is selected as an example of narrative combined with dialogue. The transcription is intended to represent the pronunciation of one who is reading the story in the home circle, in a natural way, without any such attempt at effect as would be more suitable for a public stage. The narrative is given in an ordinary conversational tone; some would retain the [h]'s which I have bracketed, others would drop them. In the speeches of Bob Cratchit and his family it would not be unnatural to suggest slightly the class to which they belonged by "dropping h's" and making a few other changes; but I should not be inclined to give an exact reproduction of what probably was their pronunciation. When the Spirit speaks, his words are given slowly and impressively; hence his speeches contain many stresses and hardly any weak forms.

- pehæps it wəz ðə pleɜə | ðə gud spirit hæd | in ʃaɪn  
 of ðis paʊər əv hɪz || ɔr els it wəz (h)ɪz oun kaɪnd |  
 dʒenərəs | hæti | neɪtʃə || ʌnd (h)ɪz sɪmpəθi wɪð ɔ:l  
 4 puʔə men || ðæt led (h)ɪm streɪt tə skruːdʒɪz klɑːks  
 | — | fə ðeɪr (h)ɪ went || ʌn tuk skruːdʒ wɪð (h)ɪm |  
 haʊldɪŋ tu (h)ɪz roub | — | ʌnd ʌn ðə θreʃəʊld əv  
 ðə dɔː | ðə spirit smɑɪld || ʌn stɔpt tə bles bɒb  
 8 krætʃɪts dwelɪŋ | wɪð ðə sprɪŋklɪŋz əv (h)ɪz tɔːtʃ  
 | — | (!) θɪŋk əv ðæt ! | — | bɒb hæd bɒt fɪftɪn bɒb  
 ə wɪk hɪmself || hɪ pəkɪtɪd ʌn sætədɪz bɒt fɪftɪn  
 kɔpɪz əv (h)ɪz krɪstʃən neɪm | — | ʌn jət ðə ɡəʊst əv  
 12 krɪsməs preznt | blest (h)ɪz fɔːrʊnd haʊs | — |  
 ðen ʌp rouz mɪsɪz krætʃɪt | krætʃɪts waɪf | drest  
 ʌt bɒt puʔəli ɪn ə twaɪs tənd ɡaʊn || bɒt breɪv ɪn  
 rɪbɪz | wɪtʃ ʌ tʃɪp | ʌn meɪk ə gudli ʃəʊ fə sɪkspəns ||  
 16 ʌn ʃɪ leɪd ðə kləθ | əsɪstɪd baɪ bɪlɪndə krætʃɪt | seknd  
 əv (h)ə dɔːtəz | ɔlsəʊ breɪv ɪn rɪbɪz || wɪl mʌstə  
 pɪtə krætʃɪt | plændʒd ə fɔːk ɪntə ðə sɔːspən əv  
 pɛteɪtəʊz || ʌn ɡetɪŋ ðə kəʊnəz əv (h)ɪz mənstrəs

- 20 . ʃə:tkələ || bəbz praivit prəpəti | kənʃəd əpən (h)iz  
 sən ənd ɛə | in ənər əv ðə dei || intu (h)iz mauθ ||  
 rɪdʒəɪst tə faɪnd (h)ɪmsɛlf sɒu ɡæləntli ətaɪəd | ənd  
 ʃənd tə ʃou (h)iz lɪnɪn | in ðə fæʃənəbl paʊks | — |
- 24 ən nau | tu: smə:lə krætʃɪts | bəɪ ən ɡeɪl | keɪm tɛ:ri:p  
 in | skrɪ:mɪp | ðət aʊtsaɪd ðə beɪkəz | ðeɪ (h)əd smelt  
 ðə ɡʊs | ən nʌn it fə ðər oun || ən bɑ:skɪp in
- 28 ləɡzʊəriəs θə:ts əv seɪdʒ ənd ʌnʃən | ði:z jʌp krætʃɪts  
 dʌmst əbaut ðə teɪbl | ənd ɪɡzə:leɪd mɑ:stə pi:tə  
 krætʃɪt tə ðə skaɪz || wail hi: || nɒt praud | ɔ:lðəu  
 (h)iz kələ nɪəli tʃʌkt (h)ɪm || blu: ðə faɪə | ʌntɪl
- 32 ðə slou pətəɪtʌnz | bʌblɪp ʌp | nɒkt laʊdli et ðə  
 sɔ:spn lɪd | tə bi let aut ən pi:ld | — |
- “(?) wɒt əz evə ɡɒt jə preʃəs fa:ðə ðen?” || sed  
 36 misɪz krætʃɪt || “(?) ən jə brʌðə | tʌɪni tɪm? || ən  
 mɑ:θə wɒzn(d) əz leɪt lɑ:s(t) krɪsməs dei | bəɪ (h)ɑ:f  
 ən əʊə” | — |
- “(!) (h)ɪəz mɑ:θə | mʌðə!” || sed ə ɡeɪl | əpiːri:p  
 40 əz ʃi spʌk | — |
- “(!) (h)ɪəz mɑ:θə | mʌðə!” || kraid ðə tu:  
 42 jʌp krætʃɪts || “(!) hʌrɑ: | ðɛəz sʌtʃ ə ɡʊs |  
 mɑ:θə!” | — |
- “(!) wai bles jər ɑ:t əlaɪv | mai diə | (h)au leɪt  
 44 ʃu ɑ:!” || sed misɪz krætʃɪt || kɪsɪp (h)ər ə dʌzn tʌɪmz  
 | ən teɪkɪp ɒf (h)ə ʃɔ:l ən bənɪt fə hɜ | wɪð  
 əfɪʃəs zɪ:l | — |
- “wɪd ə di:l ə(v) wɜ:k tə fɪnɪʃ ʌp lɑ:s(t) naɪt” ||  
 48 rɪplʌɪd ðə ɡeɪl || “ən (h)əd tə klɪr əwei ðɪs mɔ:nɪp  
 | mʌðə” | — |
- “wel! | nevə maɪnd | sɒu lɒp əz ju ɑ: kʌm” || sed  
 misɪz krætʃɪt || “(!) sɪt jə dʌn bɪfə: ðə faɪə | mai  
 52 diə | ən (h)əv ə wɔ:m | lɜ: bles jə!” | — |
- “(!) nou nou! | (!) ðɛəz fa:ðə kʌmɪp!” || kraid ðə  
 tu: jʌp krætʃɪts | hu wə(r) evrɪwɛr et wʌnz ||  
 “(!) haɪd mɑ:θə haɪd!” | — |

- (12) 56 sou mæ:θə hid (h)ə'self || ənd in keim litl bəb | ðə  
 fa:ðə || wið ət li:st θri: fi:t əv kʌmfətə | iksklusiv əv  
 frindz | hæpiŋ daun bi:fə:r im || ənd (h)iz θredbæ  
 klouðz da:nd ʌp ən brʌʃt | tə luk si:zənəbl || ən taini  
 60 tim əpən (h)iz ʃouldə | — | əlʌ:s fə taini tim | hi  
 bə:r ə litl krætʃ | ən hæd iz limz səpə:tid bai ən  
 aiə'n freim | — |  
 “(?) wai we'ə'z auə mæ:θə?” || kraid bəb krætʃit |  
 64 lukip raund | — |  
 “nət kʌmiŋ” || sed misiz krætʃit | — |  
 “(!) nət kʌmiŋ!” || sed bəb || wið ə sʌdn diklenʃən  
 in (h)iz hai spirits || fə:r i (h)əd bi:n timz blʌðə's | ə:l  
 68 ðə wei frəm tʃə:tʃ || ən (h)əd kʌm hoʊm ræmpənt  
 | — | “(!) nət kʌmiŋ əpən krisməs dei!” | — |  
 mæ:θə didn(d) laik tə si: (h)im disəpəintid || if it  
 wəz ounli in dʒouk | — | sou ʃi keim aut premətʃu'əli  
 72 frəm bi:haɪnd ðə kləʊzɪt dɔ: | ən ræn intu (h)iz aɪmz ||  
 wail ðə tu: ʃaŋ krætʃits hæslɪ taini tim || ən bə:r im  
 əv intu ðə wɒʃ(h)aus | ðət (h)i mait hi'ə ðə pudiŋ siŋip  
 in ðə kɒpə | — |  
 76 “(?) ən (h)au did litl tim bi(h)eiv?” || əs(k)t  
 misiz krætʃit || wen ʃi (h)əd rælid bəb ən (h)iz kri-  
 dʒuliti | ən bəb (h)əd hægd (h)iz dɔ:tə tu (h)iz hæts  
 kəntənt | — |  
 80 “əz gud əz gould” || sed bəb || “ən betə | — |  
 sʌmaʊ i gits θɔ:tl | sitiŋ bai imself sou mætʃ || ən  
 θiŋks ðə streɪndʒɪst θiŋz ju evə həɪd | — | i toul mi |  
 kʌmiŋ oʊm | ðət i (h)əʊpt ðə pi:pl sə: im in ðə tʃə:tʃ  
 84 || bi:kəz i wəz ə kripl || ən it mait bi plezn̩t tu əm | tə  
 rimembə | əpən krisməs dei | hu: meɪd leɪm begə'z  
 wɔ:k | ən blain(d) men si:” | — |  
 88 bəbz voɪs wəz tremjʊləs | wen (h)i tould ðəm ðis ||  
 ən tremblɪd mɔ: | wen (h)i sed | ðət taini tim wəz  
 grouiŋ strɒŋ ən hæti | — |  
 hiz æktiv litl krætʃ wəz həɪd əpən ðə flɔ: || ən bæks

(12)

- 92 keim taini tim | bifær ænðæ wæd wæz spoukn ||  
 iskærtid bai (h)iz bræðer æn sistæ | tu iz stul bisaid  
 ðæ faie || æn wail bøb || tæniŋ ap (h)iz kafs || ez if |  
 (!) pu'æ felo ! | ðei wæ' keipæbl æv bi'ŋ meid mæ: sæbi
- 96 || kempaundid sam hæq mikstjæ in æ dʒag | wið dʒin  
 æn læmænz || æn stæd it raund æn raund | æn put it  
 on ðæ høb tæ simæ || mæstæ pirte æn ðæ tu: jubikwites
- 100 jɑŋ krætʃits | went tæ fetʃ ðæ guis || wið witʃ ðei su:n  
 ritænd in hai præsæn | — |  
 satʃ æ basəl insjʊd | ðæt ju mait (h)æv θæt æ guis |  
 ðæ rærist æv æil bædz || æ feðæd finæminæn | tæ witʃ æ
- 104 blæk swæn wæz æ mæter æv kœts || ænd in tru:θ | it  
 wæz samθiŋ veri laik it | in ðæt haus | — | misiz  
 krætʃit meid ðæ greivi | redi bifæ:hænd ap æ litl
- 108 so:spn | hisiŋ hot || mæstæ pirte mæst ðæ pœteitouz |  
 wið inkredibl vigæ || mis bilindæ switnd ap ði  
 æplso:is || mæ:θæ dæstid ðæ hot pleits || bøb tuk taini  
 tim bisaid (h)im in æ taini kœme et ðæ teibl || ðæ tu:
- 112 jɑŋ krætʃits set tʃæ'æz fæ evribædi | nœt fœgetiŋ  
 ðæmselvz || æn mauntiŋ gæ:d æpæn ðæ pœusts || kræmd  
 spumz intu ðæ mæudz || lest ðei sæd sriik fæ guis |
- 116 bifæ: ðæ tœ:n keim tæ bi helpt | — | et læst ðæ diʃiz  
 wæ' set æn | æn greis wæz sed | — | it wæz sœksi:did  
 bai æ bræθlis pœiz | ez misiz krætʃit | lukig slouli æil  
 ælæp ðæ kæ:vignæif | pripe'ed tæ plændz it in ðæ brest
- 120 | — | bæt wen ʃi did | æn wen ðæ lœpikspektid gæʃ  
 æv stæfiŋ iʃu'd fœ:θ || wæn mœmœr æv dilait | ærouz æil  
 raund ðæ bærd || ænd i:væn taini tim | iksaitid bai ðæ  
 tu: jɑŋ krætʃits | biit æn ðæ teibl wið ðæ hændæl æv
- 124 (h)iz næif | æn fi:bli kraid | "(!) huræ: !" | — |  
 ðæ'æ nevæ wæz satʃ æ guis | — | bøb sed (h)i  
 didn(d) biliv ðær evæ wæz satʃ æ guis kukt | — | its  
 tendænis æn fleivæ | sæiz æn tʃi:pnis | wæ' ðæ θimz æv
- 128 ju:nivæ:sæl ædmireiʃn | — | iikt aut bai ði æplso:is æn  
 mæst pœteitouz | it wæz æ sæfiŋt di:næ fæ ðæ houl

- (12) fæmili || indid | æz misiz krætʃit sed | wið greitdilait  
 | sɔ'veiŋ wæn smɔl ætəm əv ə boun əpən ðə diʃ |  
 132 (!) ðei hædnɪd et it ɔ:l et la:st! | — | jet evriwæn (h)əd  
 hæd inaf || ən ðə jʌŋgɪst krætʃits in pɔ:tɪkjʊlə | wɔ:  
 stɪpt in seɪdʒ ənd ʌnʒən tə ði aɪbraʊz | — | bət nau  
 136 | ðə pleɪts bɪ'ɪŋ tʃeɪndʒd baɪ mɪs bɪlɪndə | misiz krætʃit  
 left ðə rum əloun | tu: nəvəs tə be'ə wɪtnɪsɪz || tə  
 teɪk ðə pʊdɪŋ ʌp | ən brɪŋ it in | — |  
 (!) səpəʊz 'ɪt ʃəd nɒt bi dæn inaf! || (!) səpəʊz it  
 140 ʃəd breɪk ɪn tɛmɪp aʊt! || (!) səpəʊz sʌmbədi ʃəd  
 (h)əv gɒt ɔʊvə ðə wɔ:l əv ðə bækjəʊd | ən stəʊlən  
 it | wɔ:l ðei wɔ: mɛrɪ wið ðə gu:z! || ə sʌpəzɪʃən ət  
 wɪtʃ ðə tu: jʌŋ krætʃits baɪkeɪm lɪvɪd | — | ɔ:l sɔ:ts  
 144 əv hɔ:rə'z wɔ: səpəʊzd | — |  
 (!) hələʊ! | (!) ə greɪt 'di:l əv stɪm! || ðə pʊdɪŋ wɔz  
 aʊt əv ðə kɒpə | — | (!) ə smel 'laɪk ə wɔʃɪpdeɪ! ||  
 ðæt wɔz ðə kləθ | — | (!) ə smel 'laɪk ən ɪ'tɪŋhaʊs  
 148 ənd ə peɪstrɪkuks | neks(t) dɔ: tu ɪntʃ ʌðə | wið ə  
 lɔ:ndrɪsɪz neks(t) dɔ: tə ðæt! || ðæt wɔz ðə pʊdɪŋ | — |  
 152 in ha:f ə mɪnɪt mɪsɪz krætʃɪt ɛntə'd || flʌʃt | bət  
 smailɪŋ praudli || wið ðə pʊdɪŋ | laɪk ə speklɪd kænən-  
 bəl | sou ha:d ən fə:m | bleɪzɪŋ ɪn ha:f ə kwɔ:tən əv  
 154 ɪgnatɪd brændɪ | ən bɪdaɪt wið krɪsməs həli | stʌk  
 ɪntu ðə tɒp | — |  
 (!) ou ə wʌndəf(u)l pʊdɪŋ! | bɒb krætʃɪt sed | ən  
 156 kʌmli tu: | ðæt (h)ɪ rɪgə'dɪd ɪt əz ðə greɪtɪst sɛksəs  
 ətʃɪvɪd baɪ mɪsɪz krætʃɪt | sɪns ðe'ə mərɪdʒ | — |  
 mɪsɪz krætʃɪt sed || ðæt nau ðə weɪt wɔz ɔf (h)ə'  
 maɪnd | ʃɪ wəd kɒnfes | ʃɪ (h)əd hæd (h)ə' daʊts əbʌʊt  
 160 ðə kwɒntɪtɪ əv flauə | — | evrɪbədi hæd sʌmθɪŋ tə  
 sei əbʌʊt ɪt || bət nəʊbədi sed ə' θɔ:t | ɪt wɔz ət ɔ:l ə  
 smɔl pʊdɪŋ fɜ: ə lɔ:dʒ fæmɪli | — | ɪt wəd (h)əv  
 bɪn flæt herɪsɪ tə du: sou | — | ɛnɪ krætʃɪt wəd (h)əv  
 164 blʌʃt tə hɪnt ət sʌtʃ ə θɪŋ | — |  
 ət la:st ðə dɪne wɔz ɔ:l dæn || ðə kləθ wɔz klɪəd ||

(12)

- ðe hæ:θ swept | ən ðe faie meid ap | — | ðe kɔmpaund  
 in ðe dʒag bi'ɪŋ teistid ən kənsɪdəd pɜ:fɪkt || æplz  
 168 ænd ɔrɪndʒɪz wə put əpən ðe teɪbl | ænd ə ʃʌvlful  
 əv tʃesnats ən ðe faie | — | ðen ɔ:l ðe krætʃɪt fæmɪli  
 drʌ: raʊnd ðe hæ:θ || in wət bɒb krætʃɪt kɔɪld ə  
 172 sɜ:kl | mɪnɪŋ hæ:f ə wʌn || ænd et bɒb krætʃɪts elbou  
 stʊd ðe fæmɪli displeɪ əv glɑ:s || tu: tʌmbləʊz | ænd ə  
 kʌstə'dkʌp wɪðaʊt ə hændl | — | ði:z held ðe hɒt  
 176 stʌf frəm ðe dʒag hæuevə | əz wel æs ɡouldn ɡɒblɪts  
 wʊd (h)əv dʌn || ən bɒb səvɪd ɪt aʊt wɪð bi:mɪŋ lʌks ||  
 wʌɪl ðe tʃesnats ən ðe faie spətəd ən krækt  
 noɪzɪli | — | ðen bɒb prəpəʊzd ||  
 180 “(!) ə merɪ krɪsməs tu æs ɔ:l | mɑɪ di:əʊz | (!) ɡɒd  
 blɛs æs” || wɪtʃ ɔ:l ðe fæmɪli rɪkəʊd | — |  
 “(!) ɡɒd blɛs æs evri wʌn!” || sed tʌɪni tɪm |  
 184 ðe lʌst əv ɔ:l | — | hi sæt veri kləʊs tu (h)ɪz  
 fɑ:ðəʊz sɑɪd | əpən (h)ɪz lɪtl stʊ:l | — | bɒb held (h)ɪz  
 wɪðəd lɪtl hænd in hɪz || əz ɪf (h)ɪ lʌvd ðe tʃɑɪld | ən  
 188 wɪft tə ki:p (h)ɪm baɪ (h)ɪz sɑɪd | ən dredɪd ðet (h)ɪ  
 maɪt bi teɪkn frəm (h)ɪm | — |  
 “(!) spɪrɪt!” | sed skru:dz | wɪð ən ɪntərəst hɪ  
 190 (h)əd nəvə felt bɪfɔ: | “(!) tel mi ɪf tʌɪni tɪm  
 wɪl liv!” ||  
 192 “aɪ sɪ ə veɪkənt sɪt” || rɪplɑɪd ðe ɡəʊst || “in ðe  
 pʊə tʃɪmɪnɪkəmə || ænd ə krætʃ wɪðaʊt ən ɔʊnə |  
 kəʊfʊli prɪzəvɪd | — | ɪf ði:z ʃædɔʊz rɪmeɪn ʌn-  
 ɔ:ltaəd baɪ ðe fju:tʃə || ðe tʃɑɪld wɪl daɪ!” | — |  
 196 “(!) nou nou!” || sed skru:dz || “(!) ɔʊ nou | kɑɪnd  
 spɪrɪt! | (!) sei hɪ wɪl bi spɛəd!” | — |  
 “ɪf ði:z ʃædɔʊz rɪmeɪn ʌnɔ:ltaəd baɪ ðe fju:tʃə ||  
 nʌn ʌðə | əv mɑɪ reɪs” || rɪtənd ðe ɡəʊst || “wɪl faɪnd  
 200 hɪm hɪə | — | (?) wət ðen? || ɪf hɪ: bi: lɑɪk tu daɪ ||  
 hɪ: hæd betə du: ɪt || ænd dɪkri:s ðe sɜ:ples pɒpjʊ-  
 leɪʃən” | — |  
 202 skru:dz hʌŋ (h)ɪz hed | tə hɪə hɪz ɔʊn wɔ:dz



- (12) kwoutid bai ðə spirit || ən wəz ouvekam wið  
 204 penitns ən gri:f | — |  
 “(!) mæn!” || sed ðə goust || “if mæn ju: bi: in  
 hæ:t | nɒt ædəmənt || (!) fɔ:bə:ə ðæt wikid kənt ||  
 Antil ju: hæv diskavə:d | wɒt ðə sə:pləs iz | ænd  
 208 weɪr it iz! | — | (!) wil ju: disaid | wɒt men sæl  
 liv | wɒt men sæl dai? | — | it mei bi: || ðæt | in ðə  
 saɪt əv heven | ju: ɔ: mɔ: wə:θlis ænd les fit tu liv ||  
 ðæn miljənə laik ðis pu:ə mænz tʃaɪld | — | (!) ou  
 212 gɒd! | (!) tu hi:ə ði insekt ən ðə li:f | pronaunsɪŋ ən  
 ðə tu: mætʃ laɪf | əmən hiz hʌŋgri brʌðəz in ðə  
 dæst!” | — | skru:dʒ bɛnt bɪfə: ðə gousts rɪbju:k ||  
 ən treɪmblɪŋ kɔ:st (h)iz aɪz əpən ðə graʊnd || bət (h)i  
 216 reɪzd ðəm spɪdɪli | ən hi:riŋ (h)iz oun neɪm | — |  
 “(!) mɪstə skru:dʒ!” || sed bɒb || “(!) aɪl gɪv ju  
 mɪstə skru:dʒ | ðə faʊndə(r) əv ðə fɪst!” | — |  
 “(!) ðə faʊndə(r) əv ðə fɪst | ɪndi:d!” || kraɪd mɪsɪz  
 220 krætʃɪt | redənɪŋ || “(!) aɪ wɪʃ aɪ (h)æd (h)ɪm  
 (h)ɪ:ə! | aɪd gɪv (h)ɪm ə pi:s ə(v) maɪ maɪnd | tə fɪst  
 222 əpən || ən(d) aɪ (h)əʊp (h)ɪ:d (h)æv ə gud æpɪtaɪt fɔr  
 ɪt” | — |  
 “(!) maɪ di:ə!” || sed bɒb || “(!) ðə tʃɪldrən! |  
 224 (!) krɪsməs dei!” | — |  
 “ɪt ʃʊd bi krɪsməs dei | aɪ (ə)m ʃɔ:” || sed ʃɪ: || “ən  
 wɪʃ wʌn drɪŋks ði (h)elθ əv sʌtʃ ən ɔʊdʒəs | stɪndʒɪ |  
 haɪd | ʌnfɪlɪŋ mæn əz mɪstə skru:dʒ | — | (!) ju  
 228 nou (h)i iz | rɒbət! || noubedɪ nouz ɪt betə ðən ju:  
 du: | (!) pɔ: felə!” | — |  
 “(!) “maɪ di:ə!” || wəz bɒbz maɪld ʌnsə || “krɪs-  
 məs dei!” | — |  
 232 “aɪl drɪŋk (h)iz (h)elθ fə jɔ: seɪk ən ðə deɪz” ||  
 sed mɪsɪz krætʃɪt || “nɒt fə hiz | (!) lɒŋ laɪf tu  
 (h)ɪm! | (!) ə merɪ krɪsməs ænd ə (h)æpi n(j)u:  
 ʃi:ə! || hɪl bi veri merɪ ən veri (h)æpi | (!) aɪv nou  
 daʊt!” | — |

- 236     ðə tʃildrən dræpk ðə tɒnst aɪstə (h)ə | — | it wəz  
 ðə fəɪst əv ðeə ˈprɛsɪdɪŋz | wɪtʃ hæd nou hɑːtɪnɪs ɪn  
 it | — | tʰaɪni tɪm dræpk it laɪst əv ɔ:l || bət (h)i  
 dɪdn(t) kəʔə tʰɑːpnz fɔːr it | — | skruːdʒ wəz ʃi ougə  
 240     əv ðə fæmɪli || ðə mɛpʃən əv (h)ɪz nɛɪm kɔːst ə dɑːk  
 ʃædɒu ən ðə pɑːti | wɪtʃ wəz nɒt dɪspɛld fə ful faɪv  
 mɪnɪts | — |  
 aɪtər it (h)əd pɑːst əwei | ðei wəː tɛn taɪmz mɛrɪə  
 244     ðæn bɪfə || frəm ðə mɪə rɪlɪf əv əkruːdʒ ðə beɪflul  
 bɪɪŋ dʌn wɪð | — | bɒb krætʃɪt təʊld ðəm | hau  
 (h)i hæd ə sɪtʃueɪʃən ɪn (h)ɪz aɪ fə mɑːstə pɪtə || wɪtʃ  
 wəd brɪŋ ɪn | ɪf əbteɪnd | ful faɪv ən sɪkspɛns  
 248     wɪkli | — | ðə tuː jʌp krætʃɪts laɪft ˈtrɪmɛndəsli | ət  
 ʃi aɪdɪə əv pɪtəːz bɪɪŋ ə mæn əv bɪznɪs || ən pɪtə  
 (h)ɪmsɛlf—lʊkt θəːtʃɛli ət ðə faɪə | frəm bɪtwɪn (h)ɪz  
 kələ || əz ɪf (h)i wəː dɪlɪbɛrɛɪtɪŋ | wɒt pɑːtɪkjələ ɪn-  
 252     vɛstmɛnts (h)i ʃəd feɪvə || wɛn (h)i keɪm ɪntu ðə rɪsɪt  
 əv ðæt bɪwɪldərɪŋ ɪnkɛm | — | mɑːθə | hu wəz ə  
 pɑːr əprɛntɪs ət ə mɪlɪnəːz || ðɛn təʊld ðəm | wɒt  
 256     kɑɪnd əv wɜːk ʃi hæd tə duː | ɛnd hau mɛni aʊəːz ʃi  
 wɜːkt ət ə strɛtʃ | ɛnd hau ʃi mɛnt tə laɪ əbɛd tə-  
 mərəʊ mɔːnɪŋ | fɔːr ə gʊd lɔːŋ rɛst || tɛmərəʊ bɪɪŋ ə  
 hɒlɪdɪ ʃi pɑːst ətəʊm | — | ɔːlsəʊ hau ʃi (h)əd sɪn  
 260     ə kɑːntɪs ɛnd ə lɔːd | sʌm deɪz bɪfə || ɛnd hau ðə  
 lɔːd | “wəz mʌtʃ əbʌt əz təɪl əz pɪtə” | — | ət  
 wɪtʃ pɪtə pʊld ʌp (h)ɪz kələ sɒu haɪ || ðæt ju kʊdnɪd  
 (h)əv sɪm (h)ɪz hɛd | ɪf juːd bɪɪn ðeə | — | ɔːl ðɪs  
 264     taɪm ðə tʃɛsnʌts ən ðə dʒʌg | wɛnt raʊnd ən raʊnd ||  
 ən baɪənbaɪ ðeɪ hæd ə sɔːp || əbʌt ə lɔːst tʃaɪld | trævəlɪŋ  
 ɪn ðə snəʊ || frəm tʰaɪni tɪm || hu hæd ə pleɪntɪv lɪtl  
 268     vɔɪs | ən sɔːŋ vɛrɪ wɛl ɪndɪd | — |  
 ðeə wəz nʌθɪŋ əv haɪ mɑːk ɪn ðɪs | — | ðei wəː  
 nɒt ə hænsəm fæmɪli || ðei wəː nɒt wɛl drest || ðeə  
 ʃuːz wəː fɑː frəm bɪɪŋ wɔːtəpruːf || ðeə kləʊdʒ wəː  
 272     skænfɪ || ən pɪtə maɪt (h)əv nəʊn | ən vɛrɪ laɪkli

- (12) did | ʃi insaid əv ə pəɪnbroukəʒ | — | bət ʃei wə  
 hæpi | greɪtfl | plɪzɪd wɪð wʌn ənʌðə | ən kəntentɪd  
 276 wɪð ʃə taɪm | — | ən wen ʃei feɪdɪd || ən lukt hæpiə  
 jət | ɪn ʃə braɪt sprɪŋklɪŋz əv ʃə spɪrɪts tɔɪtʃ et pɑːtɪŋ ||  
 skruːdʒ hæd (h)ɪz aɪ əpən ʃəm | ənd ɪspeʃəli ɒn taɪni  
 tɪm | ʌntɪl ʃə lɑːst | — |

- 13 Part of the introduction to Scott's *Lay of the Last Minstrel* is here given as an example of straightforward verse.

The metrical form is simple: lines of eight syllables, rhyming in pairs. When many couplets follow each other it may seem that there is some danger of monotony, and an inferior poet might indeed produce monotonous verse in this metre—or a poor reader might introduce monotony by a bad delivery. The transcription, by giving an indication of the stresses and pauses, shows that in this passage there is a good deal of variety. If the student will further bear in mind that the stresses are not all of the same force, he will realise what possibilities this seemingly monotonous metre contains; and he should also consider the variations of pitch which arise when the passage is read with good expression.

The style to be adopted in reading poetry naturally depends on the subject-matter, as well as upon the size of the audience.

When children are called upon to recite poetry in class, they should not sit or half stand, as is often the case; they should leave the desk and stand up in a free, unconstrained attitude, without leaning against anything for support. It is best to let them face the rest of the class. It is a dangerous thing to let them recite poetry in unison very frequently.

- ʃə wei wəz lɔːp | ʃə wɪnd wəz kould |  
 ʃə mɪnstrel wəz ɪnfəɪm ənd ould ||  
 hɪz wɪðəʊt tʃɪk | ənd tresɪz greɪ |  
 4 sɪmɪd tu hæv nʌn ə betə dei ||  
 ʃə hæp | hɪz soul rɪmeɪnɪŋ dʒɔɪ |

- wəz kærɪd baɪ ən ɔ:fən baɪ | — |  
 ðə laɪst əv ɔ:l ðə baɪdz wəz hi: |  
 8 hu: sɑŋ əv hɔɪðə ʃɪvəlri: ||  
 fə: | (1) welədeɪ! | ðə deɪt wəz fled |  
 hɪz tʃʌnfʊl brʊðren əl wə: ded ||  
 ænd hi: | nɪglektɪd ænd ɒprest |  
 12 wɪʃt tu bi wɪð ðem | ænd et rest | — |  
 nou mɑ: | ən prɑːnsɪŋ pɔːlfrɪ bɔːn  
 hɪ kærɪd | laɪt əz lʌk et mæn ||  
 nou lɒŋgə | kɔːtɪd ænd kərəst |  
 16 haɪ pleɪst ɪn hɔːl | ə welkəm gest  
 hɪ pɔːd | tu lɔːd ænd leɪdɪ geɪ |  
 ðɪ ʌnprɪmedɪteɪtɪd leɪ | — |  
 ould taɪmz wə: tʃeɪŋd | ould mænəz gɒn ||  
 20 ə streɪŋgə fɪld ðə stjuːənts θroun ||  
 ðə bɪgəts əv ðɪ aɪə'n taɪm |  
 hæd kɔːld hɪz hɑːmlɪs aɪt | ə kraɪm ʃ — |  
 ə wɒndrɪŋ ha:pə | skəʊnd ænd puːə |  
 24 hɪ beɪd hɪz bred frəm dɔː tu dɔː ||  
 ænd tʃʌnd | tu plɪːz ə peznts ɪə |  
 ðə ha:p ə kɪŋ hæd lʌvd tu hɪə | — |  
 hɪ pɑːst | wə: njuːəks steɪtli taʊə |  
 28 lʌks aʊt frəm jərəʊz bætsjən baʊə ||  
 ðə mɪnstrel geɪzd wɪð wɪʃfʊl aɪ |  
 nou hɑːblə restɪppleɪs wəz naɪ ||  
 wɪð hezɪteɪtɪŋ steɪp | et laɪst  
 32 ðɪ ɪmbætɪd pɔːtəl aɪtʃ hɪ pɑːst |  
 huɪz pɒndrəs greɪt ænd məsɪ bɑː |  
 hæd ɔft rəʊld bæk ðə taɪd əv wə: ||  
 bət nəvə kləʊzd ðɪ aɪə'n dɔː |  
 36 əgeɪnst ðə desoɪlət ænd puːə | — |  
 ðə dɑːtʃɪs mɑːkt hɪz wɪˈrɪ peɪs |  
 hɪz tɪmɪd mɪn | ænd revrənd feɪs  
 ænd bæd he peɪd ðə mɪnˈjɒlz tel |  
 40 ˈðæt ðeɪ ʃʊd tend ðɪ ould mæn wel ||

(13)

fə 'ʃi: hæd noun ædvə'siti: |  
 ðəu bɔ:n in satʃ ə haɪ dɪgrɪ: ||  
 in praɪd əv paʊə | in bɜ:ntɪz blʌm |  
 44 hæd wept ə mənəθs blædɪ tʌm | — |

(i.) Collect the words which do not rhyme perfectly, and find as many good rhymes to these words as you can.

(ii.) Read lines 1 to 8 (p. 89), first with good expression, and then in a sing-song manner; determine the points of difference between the two renderings.

(iii.) Get some one to read, or, better still, recite the passage to you, and see in what respects it differs from the transcription given above.

(iv.) Transcribe Goldsmith's *Country Parson* (p. 90), and pay particular attention to the proper distribution of stresses and pauses. How would you describe the metrical form? Can you suggest any general rule as to the place of pauses within the line (*i.e.* *cæsuras*)?

(v.) Transcribe Leigh Hunt's poem (p. 92), and compare its metrical form with that of *The Country Parson*.

- 14 An interesting specimen of blank verse is the following passage taken from Shakespeare's *Merchant of Venice*. Shylock's first speech is deliberate, moderately slow, in a rather low pitch. Antonio's is quicker and higher in pitch, and a certain carelessness in his speech is a sign of his contempt. Shylock's second speech is quicker than the first.

The distribution of stresses and pauses in the transcription gives a good idea of the variety of Shakespeare's blank verse. If difference in the force of stress and in pitch be taken into account, the variety is still more striking.

The reading of a Shakespeare play in class will gain in interest

if not only speeches, but whole short scenes are learnt, and (14) every pupil learns every part. Selected pupils can then come forward and go through the scene, facing the rest of the class; even though they do little real acting, they will speak with better expression than if they retain their seats.

(Jailok:) (!) si:njər æntounjou! || meni ə taim ənd  
əft |

in ðə riæltou | ju: həv reitid mi: |  
əbaut mai maniz ənd mai ju:zənsiz | — |

4 stil həv ai bə:n it | wið ə peiʃnt ʃrag ||  
fə səfrəns iz ðə bædʒ əv ə:l ənə traib | — |  
ju: kə:l mi miʃbili:və | kætθrout dəg |  
ənd spit əpən mai dʒu:ɪʃ gæbə'di:n ||

8 ənd ə:l fə ju:s əv ðæt | witʃ iz main oun | — |  
wel ðen | it nəu əpi'əʒ | ju: ni:d mai help | — |  
gou tu ðen || ju: kəm tu mi | ənd ju sei |

“(!) jailok | wi: wud həv maniz!” | — | ju: sei sou ||  
12 ju: ðæt did void juə ru:m | əpən mai bi'əd |  
ənd fut mi | æz ju spə:n ə streindəgə kə:  
ouvé juə θreʃould | — | maniz iz juə sju:t | — |

(?) wət ʃud ai sei tu ju: ? || (?) ʃud ai nɒt sei ||  
16 “(?) hæθ ə dəg mənɪ ? || (?) i'z it pɒsibl |  
ə kə: kæn lend θri: θauznd dʌkəts ?” || ə: |  
(?) ʃæl ai bend lou | ənd in ə bændmənʒ ki: |  
wið beitid brəθ ənd wisprɪŋ hɑmblnis |

20 sei ðis ? ||  
“(!) fə:ə sə: ! || ju: spit ɒn mi | ɒn wenzdi læst ||  
ju: spə:nd mi | sætʃ ə dei || ənəðə taim |  
ju: kə:ld mi | dəg || ənd fə ði:z kə:tisiz |

24 ail lend ju: ðəs mætʃ mənɪz ” | — |  
(æntounjou:) ai əm əz laik tə kə:l ði: sou əgen |  
tu spit ɒn ði: əgen | tu spə:n ði: tu: ||  
if ðəu wilt lend ðis mənɪ | lend it nɒt

28 æz tə ðai frendz || fə (?) wen did frendʃɪp teik

- (14)      ə brɪd fə bæɾən metəl əv hɪz frend ? ||  
           bət lend ɪt raɪðə tu ðaɪn enɪmɪ ||  
           hu ɪf hɪ breɪk | ðau meist wɪð betə feɪs  
 32      ɪgzækt ðə penltɪ | — |  
           (ʃaɪlək:) (!) wai | lʊk, ju | haʊ ju stəɪm ! ||  
           aɪ wʊd bi frendz wɪð ju: | ænd hæv juə lʌv ||  
 34      fə'get ðə ʃeɪnz | ðət ju hæv steɪnd mɪ wɪð ||  
           səplai juə preznt wɒnts | ænd teɪk nou daɪt  
 36      əv ju:zənz fə mai maɪnɪz | — | ænd ju:l nɒt hɪə  
           mɪ | — |  
           ðɪs ɪz kaɪnd aɪ əfə | — |

(i.) Write out Shylock's first speech, indicating the extra stresses.

(ii.) Discuss the transcription of *have* in lines 2, 4, and 11; of *is* in lines 5 and 16; of *as* in lines 13 and 25; and of *and* in lines 7 and 8.

(iii.) "If you transcribe [wenzdi] in line 21, then why not [frenz] in line 33?" Answer this objection. Refute or support, but give your reasons.

(iv.) Comment on the transcription of *stranger* in line 13, *humbleness* in line 19, and *again* in line 25.

(v.) Consider whether (a) for reading aloud a Shakespearian play to a small circle, (b) for acting it, you would prefer a more precise speech than the one suggested above, or would like it more conversational. Suggest the changes necessary if the transcription is to represent a more precise, or a more fluent form of speech.

(vi.) Transcribe the passages from *As You Like It* and *Richard II.* (pp. 94, 95).

The scene from the *Merchant of Venice*, in which Portia pleads 15 for Antonio, is familiar, and there is no need to refer to the circumstances in which she is addressing Shylock before the court of Venice. As she is a woman of refinement, her speech is naturally careful; but on this occasion she has every reason to speak appealingly and earnestly, and the transcription, therefore, represents very distinct, though not very slow, speech.

From a metrical point of view the passage deserves study: notice the comparatively large number of lines which form a whole without any pause, especially lines 7 to 13. In almost all cases we find a pause at the end of a line; where this is not found (as in lines 2, 5, 16, 18) we have what is called "overflow."

- ðə kwəliti ɔv mə:si iz nɒt streind | — |  
 it drɒpið | æz ðə dʒentl rein | frəm hevn  
 əpən ðə pleis bini:ð | — | it iz twais blest ||  
 4 it blesið him ðæt givz | ænd him ðæt teiks | — |  
 tiz maitiist in ðə maitiist || it bikæmz  
 ðə θrəunid mənək betə ðæn hiz kraun | — |  
 hiz septə ʃəuz ðə fə:s ɔv tempərəl paʊə |  
 8 ði ætribju:t tu ɔ: ənd mædʒəsti |  
 wɛrɪn dæθ sit ðə dred ənd fi:r ɔv kipz ||  
 bæt mə:si iz əbʌv ðis septəd swei |  
 it iz inθrəunid in ðə ha:ts ɔv kipz |  
 12 it iz ən ætribju:t | tu gɒd himself ||  
 ænd ə:θli paʊə dæθ ðen ʃəʊ laɪkɪst gɒdz |  
 wen mə:si si:znz dʒʌstɪs | — | ðe:əfə: | dʒu: ||  
 ðəʊ dʒʌstɪs bi: ðai pli: | kɒnsɪdə ðis ||  
 16 ðæt | in ðə kɔ:s ɔv dʒʌstɪs | nʌn ɔv ʌs  
 ʃʊd sɪ sælveɪʃn || wɪ: du: preɪ fə mə:si |  
 ænd ðæt seɪm prɛ:ə dæθ tɪtʃ ʌs ɔ:l | tu rɛndə  
 ðə dɪrdz ɔv mə:si | — | aɪ hæv spəʊk ðəs mætʃ |  
 20 tu mɪtɪgeɪt ðə dʒʌstɪs ɔv ðai pli: ||  
 wɪtʃ ɪf ðəʊ fələʊ | ðis strɪkt kɔ:t ɔv venɪs |  
 mʌst nɪdʒ gɪv sɛntns ɡeɪnst ðə mɛɪtʃnt ðe:ə | — |



(15) (i.) Do you consider that there are too many or not enough weak forms in the above transcription ?

(ii.) Are you satisfied with the transcription of *blesseth* (l. 4). and *throned* (l. 6) ? Why do you find it difficult to answer this question ?

(iii.) Determine to what extent there is overflow in the verse passages that you have already transcribed. What effect is produced when a large proportion of the lines in a blank verse speech have overflow ? Try to find such passages or rhymed poems in which there is much overflow.

(iv.) Transcribe the extract from *Twelfth Night* on p. 96.

(v.) If you have an opportunity of seeing good players act Shakespeare, prepare beforehand two or three speeches by transcribing them carefully, and then compare their rendering with your transcription.

The remaining poems are lyric, and do not call for extensive comment ; and it has not been thought necessary to add exercises, as those suggested for narrative and dramatic verse may be employed here also. The student will by this time have learnt that the usual methods of scansion by "longs" (—) and "shorts" (v) give only a very faint idea of the metrical form, and suggest a uniformity which only exists if the poems are read in a mechanical and soulless fashion. It will interest him to study how poets differ in distributing their stresses ; nominally two poets may use the same metre, but the one will give stresses of almost equal force at regular intervals, while the other introduces great variety. Another point to which the student may profitably devote attention is the relation of consonants to vowels. Where the former predominate, the flow of the verse will be more sluggish ; and the same is true when long vowels or diphthongs occur between the stresses.

Milton's sonnet is felt to belong to a bygone age, and the serious tone of its contents calls for an earnest, careful delivery; moderately slow at first, increasing somewhat (with higher pitch) as far as *ask* in line 8, and then decreasing, the words of Patience being spoken in a quietly-impressive manner and in a rather low pitch.

- wen ai kɔnsɪdə || hau mai lait iz spent |  
 ɛə hæf mai deiz | in ðis dɑ:k wɜ:ldənd waid ||  
 ænd ðæt wʌn tələnt | wɪθ iz deθ tu haɪd |  
 4 lɔdʒd wɪð mi jʊsles || ðu mai soul mə: bent  
 tu sə:v ðəwɪð mai meɪkə | ænd prɪzənt  
 mai tru: əkaʊnt || lest hi: rɪtəmiŋ tʃaɪd ||  
 "(?) dʌθ god ɪgzækt deɪleɪbə | lait dɪnaɪd?" ||  
 8 ai fɔndli ɑ:sk | — | bæt peɪʃns || tu prɪvent  
 ðæt mə:mə || sʌn rɪplaɪz || "god dʌθ nɒt nɪd  
 aɪðə mænʒ wɜ:k | ɔ: hɪz ɔʊn ɡɪfts | — | hu! best  
 11 bɛə hɪz maɪld ʒɔk | ðeɪ sə:v hɪm best | — | hɪz  
 steɪt  
 iz kɪpli || θaʊzndz æt hɪz bɪdɪŋ spɪd |  
 ænd pəʊst ɔ: lænd ənd ɔʊn wɪðaʊt rest | — |  
 14 ðeɪ ɔɪlsəʊ sə:v | hu: ɔʊnli stænd ənd weɪt" | — |

Wordsworth's sonnet, which follows, presents a marked 16C  
 rhythmical contrast to the one just transcribed. Only once,  
 and there with great effect, is there overflow; otherwise there  
 is a natural pause at the end of every line. There is also more  
 frequent alternation of stressed and unstressed syllables. The  
 general effect is therefore that of greater regularity; but this  
 does not imply that it is a finer piece of work.

- (16c) ðə weɪld ɪz tuː mætʃ wið ʌs | — | leɪt ɛnd suːn |  
 getɪŋ ɛnd spɛndɪŋ | wiː leɪ weɪst ʌwə paʊəz ||  
 lɪtl wiː sɪː ɪn neɪtʃə | ðæt ɪz ʌwəz ||  
 4 wiː hæv gɪvən ʌwə haːts əwei | ə səːdɪd buːn | — |  
 ðɪs sɪː | ðæt bɛːəz hɛː buzəm tu ðə muːn ||  
 ðə wɪndz | ðæt wɪl bi haʊlɪŋ ət ɔɪl ʌwəz |  
 ɛnd ɔːr ʌpgæðəˈd naʊ | laɪk slɪpɪŋ flauəz ||  
 8 fə ðɪs | fər ɛvriθɪŋ | wiː ɔːr ʌt ɛv tʃuːn ||  
 ɪt muːvz ʌs nɒt | — | (!) greɪt ɡɒd ! | aɪd rəːðə biː  
 ə peɪɡən | səkld ɪn ə kɹɪd ʌtwɔːn ||  
 11 sou maɪt aɪ | stændɪŋ ɔn ðɪs plɛznt liː |  
 hæv glɪmpsɪz | ðæt wʊd meɪk mi les fəˈləm ||  
 hæv saɪt ɛv proutʃuːs | raɪzɪŋ frəm ðə sɪː ||  
 14 ɔː hiːr ould traɪtən | blou hɪz rɪːðɪd hɔːm | — |

17 The following lyric, as well as Nos. 17 A and 17 B, are by older writers, in reading whose verse a little extra precision may be justified, as being in harmony with the slightly old-fashioned language.

- hɛr aɪz ðə glouwɛːm lɛnd ðiː ||  
 ðə ʃuːtɪŋ stɑːz ɛtɛnd ðiː ||  
 ɛnd ði ɛlvz ɔːlsou |  
 4 huːz lɪtəl aɪz glou  
 laɪk ðə spɑːks ɛv faɪə | bɪfrɛnd ðiː | — |  
 nou wɪləðwɪsp mɪsləɪt ðiː ||  
 nɔː sneɪk ɔː slouwɛːm baɪt ðiː ||  
 8 (!) bæt ɔn ! | ɔn ðaɪ wei ||  
 nɒt meɪkɪŋ ə steɪ ||  
 sɪns ɡoust ðeːəz nʌn tu ɛfrəɪt ðiː | — |  
 lɛt nɒt ðə dɑːk ðiː kʌmbə ||  
 12 (?) wɒt θou ðə muːn daz slʌmbə ? ||  
 ðə stɑːz ɛv ðə naɪt  
 wɪl lɛnd ðiː ðeə laɪt |  
 laɪk teɪpəz klɪə wɪðʌt nʌmbə | — |

The poem which follows, as well as Nos. 18 A and 18 B, are 18 examples of sad lyrics, which would naturally be read in a grave manner, but without excessive emphasis or precision. Anything that suggests the melodramatic or the pedantic will detract from the impression of sincerity which the rendering should convey.

- 1 si dwelt əmən ðj\_əntrodn weiz |  
     bisaid ðə sprɪnz əv dæv ||  
     ə meɪd hu'm ðe'ə wə' nən tʃu preɪz |  
 4      ənd veri fju: tʃu lɑv | — |  
     ə vaɪəlet baɪ ə məsi stoun |  
     hɑ:f hɪdn frəm ði aɪ ||  
     feɪr əz ə stɑ: | wen ounli wən  
 8      ɪz ʃaɪnɪp ɪn ðə skai | — |  
     ʃi livd ʌnnoun | ənd fju: kud nou |  
     wen lu:si sɪst tʃu bi: ||  
     bət ʃi ɪz ɪn hə greɪv | ənd (!) ou! |  
 12      (!) ðə dɪfərəns tʃu mi: ! | — |

This poem and Nos. 19 A and 19 B are in a lighter vein. The 19 rendering should be quite simple and fluent, without showing the carelessness of quick conversational speech.

- aɪ ɑ:skt maɪ fe'ə | wən hæpi dei |  
     wət aɪ ʃʊd kə:l hər ɪn maɪ lei |  
     baɪ wət swɪt neɪm frəm roum ə grɪs ||  
 4      lægi: | nɪ're | klɔ:ris |  
     sæfou | lezbɪə | ə dɔ:ris |  
     æriθju:zə ə l(j)ʊkri: | — |  
     “(!) ɑ:!” || riplaɪd maɪ dʒentl fe'ə ||  
 8      “(!) bɪlævɪd! | (?) wət ɑ' neɪmz bət e'ə? ||  
     tʃuɪz ðau | wotevə s(j)u:ts ðə laɪn | — |  
     kə:l mi sæfou | kə:l mi klɔ:ris |  
     kə:l mi lægi: | ə dɔ:ris ||  
 12      “(!) ounli | (!) ounli kə:l mi ðaɪn! | — |

- 20 The following lines are from a humorous poem. It (and Nos. 20 A and 20 B) may be read at a good speed, and with frequent weak forms.

- ju ə sitɪŋ ən jə wɪndəʊsɪt |  
 bɪnɪθ ə klɔːdlɪs ˈmʌn ||  
 ju hɪə ə saʊnd | ðət sɪmz tə wɜːə  
 4 ðə səmbləns əv ə tʃuːn ||  
 əz ɪf ə braʊkən faɪf | ʃəd straɪv  
 tə ˈdraʊn ə krækt bəsuːn | — |  
 ənd nɪə | nɪə stɪl | ðə taɪd  
 8 əv mjuːzɪk sɪmz tə kəm ||  
 ðeəz sɒmθɪŋ laɪk ə hjuːmən vɔɪs |  
 ənd sɒmθɪŋ laɪk ə drəm ||  
 ju sɪt ɪn spɪtʃlɪs æɡəni |  
 12 ɒntɪl jər ɪə ɪz nəm | — |  
 puə | “houm swɪt houm” | ʃəd sɪm tə biː  
 ə vɛrɪ dɪzməl pleɪs ||  
 jər | “ɔɪl əkweɪntɪs” | ɔɪl et wʌns |  
 16 ɪz ɔɪltəd ɪn ðə feɪs ||  
 ðə dɪskəʊdz stɪp θruː bɛnz ən(d) muə |  
 laɪk hedʒ(h)əgz drest ɪn leɪs | — |  
 ju θɪŋk | ðeɪ a kruseɪdəz sent  
 frəm sɒm ɪnfəːnl klaɪm ||  
 20 tə plæk ðɪ aɪz əv sɛntɪmənt |  
 ən dək ðə teɪl əv raɪm ||  
 tə kræk ðə vɔɪs əv melədi |  
 24 ən breɪk ðə legz əv taɪm | — |  
 bət (!) haːk! | ðɪ sɪə əɡən ɪz stɪl |  
 ðə mjuːzɪk ɔɪl ɪz graʊnd ||  
 ənd saɪləns | laɪk ə pɔʊltɪs | kəmz  
 28 tə hɪl ðə bləʊz əv saʊnd ||  
 ɪt kænət biː || (!) ɪt ɪz! | (!) ɪt ɪz! |  
 (!) ə hæʊt ɪz ɡəʊɪŋ raʊnd! | — |

## PASSAGES FOR PRACTICE

1

Two men I honour and no third. First, the toil-worn Craftsman that with earth-made Implement laboriously conquers the earth, and makes her man's.

- 4 Venerable to me is the hard hand ; crooked, coarse ; wherein notwithstanding lies a cunning virtue, indefeasibly royal, as of the Sceptre of this Planet. Venerable too is the rugged face, all weather-tanned,
- 8 besoiled, with its rude intelligence ; for it is the face of a Man living manlike. O, but the more venerable for thy rudeness, and even because we must pity as well as love thee ! Hardly-entreated Brother ! For
- 12 us was thy back so bent, for us were thy straight limbs and fingers so deformed ; thou wert our Conscript, on whom the lot fell, and fighting our battles wert so marred. For in thee too lay a god-
- 16 created form, but it was not to be unfolded ; encrusted must it stand with the thick adhesions and defacements of Labour : and thy body, like thy soul was not to know freedom. Yet toil on, toil on ;
- 20 thou art in thy duty, be out of it who may ; thou toilest for the altogether indispensable, for daily bread.

- A second man I honour, and still more highly :
- 24 Him who is seen toiling for the spiritually indispensable ; not daily bread, but the bread of Life. Is not he too in his duty ; endeavouring towards inward Harmony : revealing this, by act or by word,
- 28 through all his outward endeavours, be they high or low ? Highest of all, when his outward and his inward endeavour are one ; when we can name him Artist ; not earthly Craftsman only, but inspired
- 32 Thinker, who with heaven-made implement conquers Heaven for us ! If the poor and humble toil that we have Food, must not the high and glorious toil

- (1) for him in return, that he have Light, have Guidance, Freedom, Immortality? These two, in all their degrees, I honour; all else is chaff and dust, which let the wind blow whither it listeth.

Unspeakably touching is it, however, when I find both dignities united; and he that must toil outwardly for the lowest of man's wants, is also toiling inwardly for the highest. Sublimar in this world know I nothing than a Peasant Saint, could such now anywhere be met with. Such a one will take thee back to Nazareth itself; thou wilt see the splendour of Heaven spring forth from the humblest depths of Earth, like a light shining in great darkness.

CARLYLE, *Sartor Resartus*.

- 2 It is indeed in no way wonderful, that such persons should make such declarations. That connexion and faction are equivalent terms, is an opinion which has been carefully inculcated in all times by unconstitutional statesmen. The reason is evident. Whilst men are linked together, they easily and speedily communicate the alarm of any evil design. They are enabled to fathom it with common counsel, and to oppose it with united strength. Whereas, when they lie dispersed, without concert, order, or discipline, communication is uncertain, counsel difficult, and resistance impracticable. Where men are not acquainted with each other's principles, nor experienced in each other's talents, nor at all practised in their mutual habitudes and dispositions by joint efforts in business; no personal confidence, no friendship, no common interest, subsisting among them; it is evidently impossible that they can act a public part with uniformity, perseverance, or efficacy. In a

(2)

- connexion, the most inconsiderable man, by adding to the weight of the whole, has his value, and his use ; out of it, the greatest talents are wholly un-  
24 serviceable to the public. No man, who is not inflamed by vain-glory into enthusiasm, can flatter himself that his single, unsupported, desultory, unsystematic endeavours, are of power to defeat the  
28 subtle designs and united cabals of ambitious citizens. When bad men combine, the good must associate ; else they will fall, one by one, an unpitied sacrifice in a contemptible struggle.
- 32 It is not enough in a situation of trust in the commonwealth, that a man means well to his country ; it is not enough that in his single person he never did an evil act, but always voted according  
36 to his conscience, and even harangued against every design which he apprehended to be prejudicial to the interests of his country. This innoxious and ineffectual character, that seems formed upon a plan  
40 of apology and disculpation, falls miserably short of the mark of public duty. That duty demands and requires that what is right should not only be made known, but made prevalent ; that what is evil should  
44 not only be detected, but defeated. When the public man omits to put himself in a situation of doing his duty with effect, it is an omission that frustrates the purposes of his trust almost  
48 as much as if he had formally betrayed it. It is surely no very rational account of a man's life, that he has always acted right ; but has taken special care to act in such a manner that his endeavours could  
52 not possibly be productive of any consequence.

I do not wonder that the behaviour of many parties should have made persons of tender and scrupulous virtue somewhat out of humour with all



- (2) 56 sorts of connexion in politics. I admit that people frequently acquire in such confederacies a narrow, bigoted and proscriptive spirit; that they are apt to sink the idea of the general good in this circumscribed and partial interest. But, where duty renders a critical situation a necessary one, it is our business to keep free from the evils attendant upon it; and not to fly from the situation itself. If 60 a fortress is seated in an unwholesome air, an officer of the garrison is obliged to be attentive to his health, but he must not desert his station. Every profession, not excepting the glorious one of a 64 soldier, or the sacred one of a priest, is liable to its own particular vices; which, however, form no argument against those ways of life; nor are the vices themselves inevitable to every individual in 72 those professions. Of such a nature are connexions in politics; essentially necessary for the full performance of our public duty, accidentally liable to degenerate into faction. Commonwealths are made 76 of families, free commonwealths of parties also; and we may as well affirm, that our natural regards and ties of blood tend inevitably to make men bad citizens, as that the bonds of our party weaken 80 those by which we are held to our country.

BURKE, *Thoughts on the Cause of the Present Discontents.*

- 2A Sir, the atrocious crime of being a young man, which the honourable gentleman has with such spirit and decency charged upon me, I shall neither attempt to palliate nor deny, but content myself with wishing that I may be one of those whose follies may cease with their youth, and 4 not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not, sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without 8 improvement, and vice appears to prevail when the passions have subsided. The wretch who, after having seen the consequences of a thousand

errors, continues still to blunder, and whose age has only added obstinacy (2A)  
12 to stupidity, is surely the object either of abhorrence or contempt, and  
deserves not that his grey hairs should secure him from insult. 'Much  
more, sir, is he to be abhorred who, as he has advanced in age, has receded  
from virtue, and become more wicked with less temptation: who pro-  
16 stitutes himself for money which he cannot enjoy, and spends the remains  
of his life in the ruin of his country. But youth, sir, is not my only crime:  
I have been accused of acting a theatrical part. A theatrical part may  
either imply some peculiarities of gesture, or a dissimulation of my real  
20 sentiments, and an adoption of the opinions and language of another man.  
In the first sense, sir, the charge is too trifling to be confuted, and  
deserves only to be mentioned that it may be despised. I am at liberty,  
like every other man, to use my own language; and though, perhaps,  
24 I may have some ambition to please this gentleman, I shall not lay myself  
under any restraint, nor very solicitously copy his diction or his mien,  
however matured by age, or modelled by experience. But if any man shall,  
by charging me with theatrical behaviour, imply that I utter any senti-  
28 ments but my own, I shall treat him as a calumniator and a villain; nor shall  
any protection shelter him from the treatment he deserves. CHATHAM.

Every human tribunal ought to take care to administer justice, as we 2B  
look, hereafter, to have justice administered to ourselves. Upon the  
principle on which the Attorney-General prays sentence upon my client—  
4 God have mercy upon us! Instead of standing before him in judgment  
with the hopes and consolations of Christians, we must call upon the  
mountains to cover us; for which of us can present, for omniscient  
examination, a pure, unspotted and faultless course? But I humbly  
8 expect that the benevolent Author of our being will judge us as I have  
been pointing out for your example. Holding up the great volume of  
our lives in His hands, and regarding the general scope of them, if He  
discovers benevolence, charity, and good-will to man beating in the heart,  
12 where He alone can look—if He finds that our conduct, though often  
forced out of the path by our infirmities, has been in general well directed—  
His all-searching eye will assuredly never pursue us into those little corners  
of our lives, much less will His justice select them for punishment, without  
16 the general context of our existence, by which faults may be sometimes  
found to have grown out of virtues, and very many of our heaviest offences  
to have been grafted by human imperfection upon the best and kindest  
of our affections. No, gentlemen; believe me, this is not the course of  
20 divine justice, or there is no truth in the Gospels of heaven. If the general  
tenor of a man's conduct be such as I have represented it, he may walk  
through the shadow of death, with all his faults about him, with as much

- (2B) cheerfulness as in the common paths of life ; because he knows that, instead of a stern accuser to expose before the Author of his nature those 24 frail passages which, like the scored matter in the book before you, chequers the volume of the brightest and best-spent life, His mercy will obscure them from the eye of His purity, and our repentance blot them out for ever. From LORD ERSKINE'S *Speech in defence of John Stockdale*, Dec. 9, 1789.

- 2C - That is to everything created pre-eminently useful which enables it rightly and fully to perform the functions appointed to it by its Creator. Therefore, that we may determine what is chiefly useful to man, it is necessary first to determine the use of man himself. Man's use and 4 function (and let him who will not grant me this, follow me no further ; for this I purpose always to assume) is to be the witness of the glory of God, and to advance that glory by his reasonable obedience and resultant happiness. Whatever enables us to fulfil this function is in the pure and first sense 8 of the word useful to us. Pre-eminently, therefore, whatever sets the glory of God more brightly before us. But things that only help us to exist are in a secondary and mean sense useful ; or rather, if they be looked for alone they are useless and worse ; for it would be better that 12 we should not exist than that we should guiltily disappoint the purposes of existence. And yet people speak in this working age, when they speak from their hearts, as if houses and lands, and food and raiment, were alone useful, and as if sight, thought, and admiration were all profit- 16 less ; so that men insolently call themselves utilitarians, who would turn, if they had their way, themselves and their race into vegetables. Men who think, as far as such can be said to think, that the meat is more than the life and the raiment than the body, who look to the earth as a 20 stable and to its fruit as fodder ; vine-dressers and husbandmen who love the corn they grind, and the grapes they crush, better than the gardens of the angels upon the slopes of Eden ; hewers of wood and drawers of water, who think that the wood they hew, and the water they 24 draw are better than the pine-forests that cover the mountain like the shadow of God, and than the great rivers that move like His eternity. And so comes upon us that woe of the Preacher, that though God " hath made everything beautiful in His time ; also He hath set the world in 28 their heart, so that no man can find out the work that God maketh from the beginning to the end." This Nebuchadnezzar curse, that sends us to grass like oxen, seems to follow but too closely on the excess or continuance of national power and peace. In the perplexities of nations 32 in their struggles for existence, in their infancy, their impotence, or even their disorganisation, they have higher hopes and nobler passions. Out of the suffering comes the serious mind ; out of the salvation, the grateful

36 heart; out of endurance, fortitude; out of deliverance, faith. But (2C)  
when they have learned to live under providence of laws, and with decency  
and justice of regard for each other; and when they have done away with  
violence and external sources of suffering, worse evils seem arising out  
40 of their rest—evils that vex less and mortify more, that suck the blood,  
though they do not shed it, and ossify the heart, though they do not  
torture it. And deep though the causes of thankfulness must be to every  
people at peace with others, and at unity in itself, there are causes of fear  
44 also—a fear greater than that of sword and sedition—that dependence  
on God may be forgotten because the bread is given and the water sure,  
that gratitude to Him may cease because His constancy of protection has  
taken the semblance of a natural law, that heavenly hope may grow faint  
48 amidst the full fruition of the world, that selfishness may take the place  
of undemanded devotion; compassion be lost in vainglory, and love in  
dissimulation; that enervation may succeed to strength, apathy to  
patience, and the noise of jesting words and foulness of dark thoughts to  
52 the earnest purity of the girded loins and the burning lamp. About the  
river of human life there is a wintry wind, though a heavenly sunshine;  
the iris colours its agitation, the frost fixes upon its repose. Let us beware  
that our rest become not the rest of stones, which so long as they are  
56 torrent-tossed and thunder-stricken maintain their majesty; but when  
the stream is silent and the storm passed, suffer the grass to cover them  
and the lichen to feed upon them, and are ploughed down into dust.

And though I believe we have salt enough of ardent and holy mind  
60 amongst us to keep us in some measure from this moral decay, yet the  
signs of it must be watched with anxiety in all matters however trivial,  
in all directions however distant. And at this time . . . there is need,  
bitter need, to bring back, if we may, into men's minds, that to live is  
64 nothing unless to live be to know Him by whom we live, and that He is  
not to be known by marring His fair works, and blotting out the evidence  
of His influences upon His creatures, not amidst the hurry of crowds and  
crash of innovation, but in solitary places, and out of the glowing in-  
68 telligences which He gave to men of old. He did not teach them how to  
build for glory and for beauty; He did not give them the fearless, faithful,  
inherited energies that worked on and down from death to death, genera-  
tion after generation, that we, foul and sensual as we are, might give the  
72 carved work of their poured-out spirit to the axe and the hammer; He  
has not cloven the earth with rivers, that their white wild waves might  
turn wheels and push paddles, nor turned it up under, as it were fire, that  
it might heat wells and cure diseases; He brings not up His quails by the  
76 east wind only to let them fall in flesh about the camp of men; He has  
not heaped the rocks of the mountain only for the quarry, nor clothed  
the grass of the field only for the oxen. JOHN RUSKIN, *Modern Painters*.

2D And near the Pyramids, more wondrous and more awful than all else in the land of Egypt, there sits the lonely Sphynx. Comely the creature is, but the comeliness is not of this world: the once worshipped beast is a deformity and a monster to this generation, and yet you can see that 4 those lips so thick and heavy, were fashioned according to some ancient mould of beauty—some mould of beauty now forgotten—forgotten because that Greece drew forth Cytherea from the flashing foam of the Ægean, and in her image created new forms of beauty, and made it a law 8 among men that the short and proudly wreathed lip should stand for the sign and main condition of loveliness through all generations to come. Yet still there lives on the race of those who were beautiful in the fashion of the elder world, and Christian girls of Coptic blood will look on you 12 with the sad, serious gaze, and kiss your charitable hand with the big pouting lips of the very Sphynx.

Laugh and mock if you will at the worship of stone idols; but mark ye this, ye breakers of images, that in one regard the stone idol bears 16 awful semblance of Deity—unchangefulness in the midst of change—the same seeming will and intent for ever and ever inexorable! Upon ancient dynasties of Ethiopian and Egyptian kings—upon Greek and Roman, upon Arab and Ottoman conquerors—upon Napoleon dreaming 20 of an eastern empire—upon battle and pestilence—upon the ceaseless misery of the Egyptian race—upon keen-eyed travellers—Herodotus yesterday, and Warburton to-day—upon all and more this unworldly Sphynx has watched, and watched like a Providence with the same earnest 24 eyes, and the same sad, tranquil mien. And we, we shall die, and Islam will wither away, and the Englishman straining far over to hold his loved India, will plant a firm foot on the banks of the Nile, and sit in the seats of the Faithful, and still that sleepless rock will lie watching and watching 28 the works of the new busy race, with those same sad, earnest eyes, and the same tranquil mien everlasting. You dare not mock at the Sphynx!

A. W. KINGLAKE, *Edithen*.

- 3 The remaining transactions of this reign are neither numerous nor important. The war was continued against the Spaniards with success; and 4 in 1603 Tyrone appeared before Mountjoy, and made an absolute surrender of his life and fortunes to the queen's mercy. But Elizabeth was now incapable of receiving any satisfaction from this 8 fortunate event. She had fallen into a profound melancholy, which all the advantages of her high

(3)

fortune, all the glories of her prosperous reign, were  
unable to alleviate or assuage. Her dejection has  
12 been ascribed to various causes, and particularly to  
compunction for the fate of Essex; but it was  
probably the natural result of disease and old age.  
Worn out by the cares of state, her mind had preyed  
16 so long on her frail body that her end was visibly  
approaching; and the council, being assembled, sent  
the keeper, admiral, and secretary, to know her will  
with regard to her successor. She answered, with a  
20 faint voice, that as she had held a regal sceptre, she  
desired no other than a royal successor. Cecil  
requesting her to explain herself more particularly,  
she subjoined that she would have a king to succeed  
24 her; and who should that be but her nearest kins-  
man, the king of Scots? Being then advised by the  
Archbishop of Canterbury to fix her thoughts upon  
God, she replied that she did so, nor did her mind  
28 in the least wander from Him. Her voice soon after  
left her; her senses failed; she fell into a lethargic  
slumber, which continued some hours; and she  
expired gently, without further struggle or convul-  
32 sion, in the seventieth year of her age and forty-fifth  
of her reign (March 24, 1603).

There are few great personages in history who  
have been more exposed to the calumny of enemies  
36 and the adulation of friends than Queen Elizabeth,  
and yet there is scarcely any whose reputation  
has been more certainly determined by the almost  
unanimous consent of posterity. Her vigour, her  
40 constancy, her magnanimity, her penetration, vigi-  
lance, address, are allowed the highest praises, and  
appear not to have been surpassed by any person  
that ever filled a throne; a conduct less rigorous,  
44 less imperious, and more indulgent to her people,

- (3) would have been requisite to form a perfect character. By the force of her mind she controlled all her more active and stronger qualities, and prevented  
 48 them from running into excess; her heroism was exempt from temerity, her frugality from avarice, her active temper from turbulence and vain ambition; she guarded not herself with equal care or equal  
 52 success from lesser infirmities; the rivalry of beauty, the desire of admiration, the jealousy of love, and the sallies of anger.

HUME, *History of England.*

- 3A The King meanwhile was sinking fast. Albemarle had arrived at Kensington from the Hague, exhausted by rapid travelling. His master kindly bade him go to rest for some hours, and then summoned him to make his report. That report was in all respects satisfactory. The 4 States General were in the best temper; the troops, the provisions and the magazines were in the best order. Everything was in readiness for an early campaign. William received the intelligence with the calmness of a man whose work was done. He was under no illusion as to his danger. 8  
 "I am fast drawing," he said, "to my end." His end was worthy of his life. His intellect was not for a moment clouded. His fortitude was the more admirable because he was not willing to die. He had very lately said to one of those whom he most loved: "You know that I never 12  
 feared death; there have been times when I should have wished it; but, now that this great new prospect is opening before me, I do wish to stay here a little longer." Yet no weakness, no querulousness, disgraced the noble close of that noble career. To the physicians the King returned 16  
 his thanks graciously and gently. "I know that you have done all that skill and learning could do for me: but the case is beyond your art; and I submit." From the words which escaped him he seemed to be frequently engaged in mental prayer. Burnet and Tenison remained 20  
 many hours in the sick room. He professed to them his firm belief in the truth of the Christian religion, and received the sacrament from their hands with great seriousness. The ante-chambers were crowded all night with lords and privy councillors. He ordered several of them to be called 24  
 in, and exerted himself to take leave of them with a few kind and cheerful words. Among the English who were admitted to his bedside were Devonshire and Ormond. But there were in the crowd those who felt as no Englishman could feel, friends of his youth who had been true to 28  
 him, and to whom he had been true, through all vicissitudes of fortune;

who had served him with unalterable fidelity when his Secretaries of State, (3A) his Treasury and his Admiralty had betrayed him: who had never on any field of battle, or in an atmosphere tainted with loathsome and deadly disease, shrunk from placing their own lives in jeopardy to save his, and whose truth he had at the cost of his own popularity rewarded with bounteous munificence. He strained his feeble voice to thank Auver-  
36 querque for the affectionate and loyal services of thirty years. To Albemarle he gave the keys of his closet, and of his private drawers. "You know," he said, "what to do with them." By this time he could scarcely respire. "Can this," he said to the physicians, "last long?"  
40 He was told that the end was approaching. He swallowed a cordial, and asked for Bentinck. Those were his last articulate words. Bentinck instantly came to the bedside, bent down, and placed his ear close to the King's mouth. The lips of the dying man moved; but nothing could be  
44 heard. The King took the hand of his earliest friend, and pressed it tenderly to his heart. In that moment, no doubt, all that had cast a slight passing cloud over their long and pure friendship was forgotten. It was now between seven and eight in the morning. He closed his eyes,  
48 and gasped for breath. The bishops knelt down and read the commendatory prayer. When it ended William was no more.

When his remains were laid out, it was found that he wore next to his skin a small piece of black silk riband. The lords in waiting ordered it  
52 to be taken off. It contained a gold ring and a lock of the hair of Mary.  
MACAULAY, *History of England*.

The real aim of the clergy in thus enormously enhancing the pretensions 3B of the crown was to gain its sanction and support for their own. Schemes of ecclesiastical jurisdiction, hardly less extensive than had warmed the  
4 imagination of Becket, now floated before the eyes of his successor Bancroft. He had fallen indeed upon evil days, and perfect independence on the temporal magistrate could no longer be attempted; but he acted upon the refined policy of making the royal supremacy over the church,  
8 which he was obliged to acknowledge, and professed to exaggerate, the very instrument of its independence upon the law. The favourite object of the bishops in this age was to render their ecclesiastical jurisdiction, no part of which had been curtailed in our hasty reformation, as un-  
12 restrained as possible by the courts of law. These had been wont, down from the reign of Henry II., to grant writs of prohibition whenever the spiritual courts transgressed their proper limits, to the great benefit of the subject, who would otherwise have lost his birthright of the common  
16 law, and been exposed to the defective, not to say iniquitous and corrupt, procedure of the ecclesiastical tribunals. But the civilians, supported



(3B) by the prelates, loudly complained of these prohibitions, which seem to have been much more frequent in the latter years of Elizabeth and the reign of James than in any other period. Baneroff accordingly presented to the Star Chamber, in 1605, a series of petitions in the name of the clergy, which Lord Coke has denominated *Articuli Cleri*, by analogy to some similar representations of that order under Edward II. In these it was complained that the courts of law interfered by continual prohibitions with a jurisdiction as established and as much derived from the king as their own, either in cases which were clearly within that jurisdiction's limits, or on the slightest suggestion of some matter belonging to the temporal court. It was hinted that the whole course of granting prohibitions was an encroachment of the King's Bench and Common Pleas, and that they could regularly issue only out of Chancery. To each of these articles of complaint, extending to twenty-five, the judges made separate answers, in a rough and, some might say, a rude style, but pointed and much to the purpose, vindicating in every instance their right to take cognisance of every collateral matter springing out of an ecclesiastical suit, and repelling the attack upon their power to issue prohibitions as a strange presumption. Nothing was done, nor, thanks to the firmness of the judges, could be done, by the Council in this respect. For the clergy had begun by advancing that the king's authority was sufficient to reform what was amiss in any of his own courts, all jurisdiction, spiritual and temporal, being annexed to his crown. But it was positively and repeatedly denied, in reply, that anything less than an Act of Parliament could alter the course of justice established by law. This effectually silenced the archbishop, who knew how little he had to hope from the Commons. By the pretensions made for the Church in this affair he exasperated the judges, who had been quite sufficiently disposed to second all rigorous measures against the Puritan ministers, and aggravated that jealousy of the ecclesiastical courts which the common lawyers had long entertained.

HALLAM, *History of England*. 48

3C Next day the flames had disappeared, and the French officers employed themselves in selecting out of the deserted palaces of Moscow that which best pleased the fancy of each for residence. At night the flames again arose in the north and west quarters of the city. As the greater part of the houses were built of wood, the conflagration spread with the most dreadful rapidity. This was at first imputed to the blazing brands and sparkles which were carried by the wind; but at length it was observed that as often as the wind changed—and it changed three times in that terrible night—new flames broke always forth in that direction where the existing gale was calculated to direct them on the Kremlin. These horrors were increased by the chance of explosion. There was, though as yet

- 12 unknown to the French, a magazine of powder in the Kremlin ; besides (3C)  
 that a park of artillery, with its ammunition, was drawn up under the  
 Emperor's window. Morning came, and with it a dreadful scene. During  
 the whole night, the metropolis had glared with an untimely and un-  
 16 natural light. It was now covered with a thick and suffocating atmosphere  
 of almost palpable smoke. The flames defied the efforts of the French  
 soldiery ; and it is said that the fountains of the city had been rendered  
 inaccessible, the water-pipes cut, and the fire-engines destroyed or  
 20 carried off.

- Then came the reports of fire-balls having been found burning on  
 deserted houses ; of men and women that, like demons, had been seen  
 openly spreading flames, and who were said to be furnished with com-  
 24 bustibles for rendering their dreadful work more secure. Several wretches  
 against whom such acts had been charged were seized upon, and probably  
 without much inquiry, were shot on the spot. While it was almost  
 impossible to keep the roof of the Kremlin clear of the burning brands  
 28 which the wind showered down, Napoleon watched from the windows  
 the course of the fire which devoured his fair conquest, and the exclama-  
 tion burst from him, " These are indeed Scythians ! "

WALTER SCOTT, *Life of Bonaparte.*

- Ah ! how we think sometimes that much is going 4  
 to be done by organising committees and appointing  
 officials, or fondly hope to regenerate society with  
 4 new franchises, new political arrangements, better  
 legislation—when the real need is, that there should  
 be some making and re-making of men, and the truest  
 work would be to seek to promote the culture of  
 8 individual minds and hearts. Nor let us doubt that  
 that is always the divinest work, to get at a man,  
 and be the means of ministering in some way to his  
 healthier growth or finer inspiration ; of helping him  
 12 in some way to juster thought or loftier feeling.  
 Get at a man, and send him from you into busy  
 street and market-place, into the circle of which he  
 is the centre, into the midst of his neighbours and  
 16 friends with a greater spirit, with a breath of higher  
 life in him, and who can tell what good you have  
 not started and provided for in doing that ? who can

- (4) predict whereunto that may not grow?—you have wrought, anyhow, for once in your life, an immortal work. The noblest sculptures and pictures will perish; the noblest utterances, the noblest poems may be forgotten; but any purifying or elevating effect which they have had upon a human soul—that remains, and dies not until the heavens be removed.

S. A. TIPPLE, *Sunday Mornings at Norwood.*

- 4A The price of serving mankind is evermore the Cross. The world breaks the heart of its best benefactors, and then, after a day, builds their sepulchres. If you would raise the age in which you live, you must live above it, and to live above it is to be misunderstood, and perhaps persecuted. But I do say that the only chance of amelioration, whether in a State like this England of ours or in a school, lies in the devotion of those, be they only two or three individuals, who dare to try the lives of their fellows, and yet more their own, by the searching light of God's eternal law.

This is the reason, my boys, why it is my deep desire that you should enter into the secret of religion. It will not be always that you feel the need of religion. You live from day to day, you do your daily duties, and it does not perhaps occur to you to ask what is your own proper reason for doing them. You live as other boys live. But everyday morality such as this is good only for everyday times; and if you do what others do because they do it, not because it is right in itself, then you will still do it, I am afraid, even when you know it to be wrong. For there come occasions in the life of all of us, only to some of us more critically than to others, when, if we would be good and true, we must do what is right, although a whole world is ranged in arms against us. For right and wrong are not affairs of numbers; they do not depend on the will of a majority; on the contrary, it is only too true, I am afraid, that the majority is generally on the wrong side. And, oh! let me impress upon you once again, in a day when statesmanship and patriotism and even religion seem to be waiting sometimes on the vote of numbers, that the world is redeemed by those who, like the Three Holy Children whose story was read this morning, will not go after a multitude to do evil, and who, if God so will, will render to their fellow-men the supreme service of yielding up their lives, that they who slay them may be the better for their deaths. "As the Father knoweth Me," said the Saviour, "even so know I the Father; and I lay

down My life for the sheep. . . . No man taketh it from Me, but I lay it (4A)  
 32 lown of Myself. I have power to lay it down, and I have power to take  
 it again. This commandment have I received of My Father." And then  
 afterwards in the horror of the Cross: "Father, forgive them, for they  
 know not what they do."

J. E. C. WELLDON, *Sermons preached  
 to Harrow Boys.*

Every one endeavours to make himself as agreeable  
 to society as he can ; but it often happens that those  
 who most aim at shining in conversation overshoot  
 4 their mark. Though a man succeeds, he should not  
 (as is frequently the case) engross the whole talk to  
 himself ; for that destroys the very essence of con-  
 versation, which is talking together. We should try  
 8 to keep up conversation like a ball bandied to and  
 fro from one to the other, rather than seize it all to  
 ourselves, and drive it before us like a football. We  
 should likewise be cautious to adapt the matter of  
 12 our discourse to our company, and not talk Greek  
 before ladies, or of the last new furbelow to a  
 meeting of country justices.

But nothing throws a more ridiculous air over our  
 16 whole conversation than certain peculiarities easily  
 acquired, but very difficultly conquered and dis-  
 carded. In order to display these absurdities in a  
 truer light, it is my present purpose to enumerate  
 20 such of them as are most commonly to be met with,  
 and first to take notice of those buffoons in society,  
 the Attitudinarians and Facemakers. These accom-  
 pany every word with a peculiar grimace or gesture ;  
 24 they assent with a shrug, and contradict with a  
 twisting of the neck ; are angry by a wry mouth,  
 and pleased in a caper or minuet step. They may  
 be considered as speaking harlequins ; and their  
 28 rules of eloquence are taken from the posture-maker.

- (5) These should be condemned to converse only in dumb show with their own persons in the looking-glass, as well as the Smirkers and Smilers who so prettily set off their faces, together with their words, by a something between a grin and a dimple. With these we may likewise rank the affected tribe of Mimics, who are constantly taking off the peculiar tone of voice or gesture of their acquaintance, though they are such wretched imitators that (like bad painters) they are frequently forced to write the name under the picture before we can discover any likeness.

Next to those whose elocution is absorbed in action, and who converse chiefly with their arms and legs, we may consider the Professed Speakers. And first, the Emphatical, who squeeze, and press and ram down every syllable with excessive vehemence and energy. These orators are remarkable for their distinct elocution and force of expression : they dwell on the important particles *of* and *the*, and the significant conjunction *and*, which they seem to hawk up, with much difficulty, out of their own throats, and to cram them, with no less pain, into the ears of their auditors. These should be suffered only to syringe (as it were) the ears of a deaf man, through a hearing-trumpet, though I must confess that I am equally offended with the Whisperers or Low-speakers, who seem to fancy all their acquaintance deaf, and come up so close to you that they may be said to measure noses with you. I would have these oracular gentry obliged to speak at a distance through a speaking-trumpet, or apply their lips to the walls of a whispering-gallery.

COWPER.

Be not too earnest, loud, or violent, in your conversation. Silence 5A  
your opponent with reason, not with noise. Be careful not to interrupt  
another when he is speaking; hear him out, and you will understand  
4 him the better, and be able to give him the better answer. Consider  
before you speak, especially when the business is of moment; weigh the  
sense of what you mean to utter, and the expressions you intend to use,  
that they may be significant, pertinent, and inoffensive. Inconsiderate  
8 persons do not think till they speak; or they speak, and then think.

Some men excel in husbandry, some in gardening, some in mathematics.  
In conversation, learn, as near as you can, where the skill or excellence  
of any person lies; put him upon talking on that subject, observe what  
12 he says, keep it in your memory, or commit it to writing. By this means  
you will glean the worth and knowledge of everybody you converse with,  
and, at an easy rate, acquire what may be of use to you on many occasions.

When you are in company with light, vain, impertinent persons, let the  
16 observing of their failings make you the more cautious both in your  
conversation with them and in your general behaviour, that you may  
avoid their errors.

If a man whose integrity you do not very well know, makes you great  
20 and extraordinary professions, do not give much credit to him. Probably  
you will find that he aims at something besides kindness to you, and that  
when he has served his turn, or been disappointed, his regard for you will  
grow cool.

24 Beware also of him who flatters you, and commends you to your face,  
or to one who, he thinks, will tell you of it; most probably he has either  
deceived and abused you, or means to do so. Remember the fable of the  
fox commending the singing of the crow who had something in her mouth  
28 which the fox wanted.

Be careful that you do not commend yourselves. It is a sign that  
your reputation is small and sinking, if your own tongue must praise you;  
and it is fulsome and unpleasing to others to hear such commendations.

32 Speak well of the absent whenever you have a suitable opportunity.  
Never speak ill of them, or of anybody, unless you are sure they deserve  
it, and unless it is necessary for their amendment, or for the safety and  
benefit of others.

SIR MATTHEW HALE.

In our return home we met with a very odd 6  
accident, which I cannot forbear relating, because  
it shows how desirous all who know Sir Roger are  
4 of giving him marks of their esteem. When we  
were arrived upon the verge of his estate, we stopped

(6)

at a little inn to rest ourselves and our horses. The man of the house had, it seems, been formerly a servant in the knight's family; and, to do honour to his old master, had some time since, unknown to Sir Roger, put him up in a sign-post before the door; so that "the Knight's Head" had hung out upon the road about a week before he himself knew anything of the matter. As soon as Sir Roger was acquainted with it, finding that the servant's indiscretion proceeded wholly from affection and goodwill, he only told him that he had made him too high a compliment; and when the fellow seemed to think that could hardly be, added with a more decisive look, that it was too great an honour for any man under a duke, but told him at the same time, that it might be altered with a very few touches, and that he himself would be at the charge of it. Accordingly, they got a painter, by the knight's directions, to add a pair of whiskers to the face, and by a little aggravation of the features to change it into the Saracen's Head. I should not have known this story, had not the innkeeper, upon Sir Roger's alighting, told him in my hearing that his honour's head was brought back last night with the alterations that he had ordered to be made in it. Upon this my friend with his usual cheerfulness related the particulars above mentioned, and ordered the head to be brought into the room. I could not forbear discovering greater expressions of mirth than ordinary upon the appearance of this monstrous face, under which, notwithstanding it was made to frown and stare in a most extraordinary manner, I could still discover a distant resemblance of my old friend. Sir Roger, upon seeing me laugh, desired me to tell him truly if I thought it possible for people to know

him in that disguise. I at first kept my usual silence; but upon the knight conjuring me to tell him whether it was not still more like himself than  
 44 a Saracen, I composed my countenance in the best manner I could, and replied, *that much might be said on both sides.* (6)  
 JOSEPH ADDISON.

The instinct which led Esmond to admire and love the gracious person, 6A  
 the fair apparition of whose beauty and kindness had so moved him when he first beheld her, became soon a devoted affection and passion of  
 4 gratitude, which entirely filled his young heart, that as yet, except in the case of dear Father Holt, had had very little kindness for which to be thankful. *O Dea certe*, thought he, remembering the lines of the *Æneid*, which Mr Holt had taught him. There seemed, as the boy thought, in  
 8 every look or gesture of this fair creature, an angelical softness and bright pity—in motion or repose she seemed gracious alike; the tone of her voice, though she uttered words ever so trivial, gave him a pleasure that amounted almost to anguish. It cannot be called love, that a lad of  
 12 twelve years of age, little more than a menial, felt for an exalted lady, his mistress; but it was worship. To catch her glance, to divine her errand and run on it before she had spoken it; to watch, follow, adore her, became the business of his life. Meanwhile, as is the way often, his idol had idols  
 16 of her own, and never thought of or suspected the admiration of her little pigmy adorer.

My Lady had on her side three idols: first and foremost, Jove and supreme ruler, was her lord, Harry's patron, the good Viscount of Castle-  
 20 wood. All wishes of his were laws with her. If he had a headache, she was ill. If he frowned, she trembled. If he joked, she smiled and was charmed. If he went a-hunting, she was always at the window to see him ride away, her little son crowing on her arm, or on the watch till his  
 24 return. She made dishes for his dinner; spiced his wine for him; made the toast for his tankard at breakfast; hushed the house when he slept in his chair, and watched for a look when he woke. If my lord was not a little proud of his beauty, my lady adored it. She clung to his arm as  
 28 he paced the terrace, her two fair little hands clasped round his great one; her eyes were never tired of looking in his face and wondering at its perfection. Her little son was his son, and had his father's look and curly brown hair. Her daughter Beatrix was his daughter, and had his eyes—  
 32 were there ever such beautiful eyes in the world? All the house was arranged so as to bring him ease and give him pleasure. She liked the small gentry round about to come and pay him court, never caring for admiration for herself; those who wanted to be well with the lady must



(6A) admire him. Not regarding her dress, she would wear a gown to rags, 36 because he had once liked it ; and if he had brought her a brooch or a ribbon, would prefer it to the most costly articles of her wardrobe.

My Lord went to London every year for six weeks, and the family being too poor to appear at Court with any figure he went alone. It was 40 not until he was out of sight that her face showed any sorrow : and what a joy when he came back ! What preparation before his return ! The fond creature had his armchair at the chimney-side—delighting to put the children in it, and to look at them there. Nobody took his place at 44 the table ; but his silver tankard stood there as when my Lord was present.

A pretty sight it was to see, during my Lord's absence, or on those many mornings when sleep or headache kept him abed, this fair young lady of Castlewood, her little daughter at her knee, and her domestics 48 gathered round her, reading the Morning Prayer of the English Church. Esmond long remembered how she looked and spoke, kneeling reverently before the sacred book, the sun shining upon her golden hair until it made a halo round about her. A dozen of the servants of the house kneeled 52 in a line opposite their mistress. For a while Harry Esmond kept apart from these mysteries, but Doctor Tusher showing him that the prayers read were those of the Church of all ages, and the boy's own inclination prompting him to be always as near as he might to his mistress, and to 56 think all things she did right, from listening to the prayers in the ante-chamber, he came presently to kneel down with the rest of the household in the parlour ; and before a couple of years my lady had made a thorough convert. Indeed, the boy loved his catechiser so much that he would 60 have subscribed to anything she bade him, and was never tired of listening to her fond discourse and simple comments upon the book, which she read to him in a voice of which it was difficult to resist the sweet persuasion and tender, appealing kindness. This friendly controversy, and 64 the intimacy which it occasioned, bound the lad more fondly than ever to his mistress. The happiest period of all his life was this ; and the young mother, with her daughter and son, and the orphan lad whom she protected, read and worked and played, and were children together. 68 If the lady looked forward—as what fond woman does not—towards the future, she had no plans from which Harry Esmond was left out ; and a thousand and a thousand times, in his passionate and impetuous way, he vowed that no power should separate him from his mistress, and only 72 asked for some chance to happen by which he might show his fidelity to her. Now, at the close of his life, as he sits and recalls in tranquillity the happy and busy scenes of it, he can think, not ungratefully, that he has been faithful to that early vow.

W. M. THACKERAY, *Henry Esmond.* 76

How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head! how many weary days! how many sleepless nights! How have their authors buried themselves in the solitude of cells and cloisters; shut themselves up from the face of man, and the still more blessed face of nature; and devoted themselves to painful research and intense reflection! And all for what? to occupy an inch of dusty shelf—to have the title of their works read now and then in a future age, by some drowsy Churchman or casual straggler like myself, and in another age to be lost, even to remembrance. Such is the amount of this boasted immortality. A mere temporary rumour, a local sound—like the tone of that bell which has just tolled among these towers, filling the ear for a moment—lingering transiently in echo—and then passing away like a thing that was not!

While I sat half murmuring, half meditating these unprofitable speculations, with my head resting on my hand, I was thrumming with the other hand upon the quarto, until I accidentally loosened the clasps; when, to my utter astonishment, the little book gave two or three yawns, like one awaking from a deep sleep; then a husky hem, and at length began to talk. At first its voice was very hoarse and broken, being much troubled by a cobweb, which some studious spider had woven across it, and having probably contracted a cold from long exposure to the chills and damps of the abbey. In a short time, however, it became more distinct, and I soon found it an exceedingly conversable little tome. Its language, to be sure, was rather quaint and obsolete, and its pronunciation what in the

- (7) 36 present day would be deemed barbarous; but I shall endeavour, as far as I am able, to render it in modern parlance.

WASHINGTON IRVING.

- 7A "I wish the good old times would come again," she said, "when we were not quite so rich. I do not mean that I want to be poor; but there was a middle state"—so she was pleased to ramble on—"in which I am sure we were a great deal happier. A purchase is but a purchase, now 4 that you have money enough and to spare. Formerly it used to be a triumph. When we coveted a cheap luxury (and, oh! how much ado I had to get you to consent in those times!) we were used to have a debate for two or three days before, and to weigh the *for* and *against*, and think 8 what we might spare it out of, and what saving we could hit upon, that should be an equivalent. A thing was worth buying then when we felt the money that we paid for it."

"Do you remember the brown suit, which you made to hang upon 12 you, till all your friends cried shame upon you, it grew so threadbare—and all because of that folio 'Beaumont and Fletcher,' which you dragged home late at night from Barker's in Covent Garden? Do you remember how we eyed it for weeks before we could make up our minds to the 16 purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted 20 out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it (*collating*, you called it)—and while I was repairing some of the loose leaves with paste, which your 24 impatience would not suffer to be left till daybreak—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that 28 overworn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen?—or sixteen shillings, was it?—a great affair we thought it then—which you had lavished on the old folio. Now you can afford to buy 32 any book that pleases you, but I do not see that you ever bring me home any nice old purchases now.

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened 36

the 'Lady Blanch'; when you looked at the purchase, and thought of (7A)  
 the money—and thought of the money, and looked again at the picture  
 —was there no pleasure in being a poor man? Now, you have nothing  
 40 o do but to walk into Colnaghi's, and buy a wilderness of Lionardos.  
 Yet do you?

"Then, do you remember our pleasant walks to Enfield, and Potter's  
 Bar, and Waltham, when we had a holyday—holydays, and all other fun,  
 44 are gone, now we are rich—and the little handbasket in which I used to  
 deposit our day's fare of savoury cold lamb and salad—and how you  
 would pry about at noontide for some decent house, where we might go in,  
 and produce our store—only paying for the ale that you must call for—  
 48 and speculate upon the looks of the landlady, and whether she was likely  
 to allow us a table cloth—and wish for such another honest hostess, as  
 Izaak Walton has described many a one on the pleasant banks of the Lea,  
 when he went a-fishing—and sometimes they would prove obliging enough  
 52 and sometimes they would look grudgingly upon us—but we had cheerful  
 looks still for one another, and would eat our plain food savourily scarcely  
 grudging Piscator his Trout Hall? Now—when we go out a day's pleasur-  
 ing, which is seldom moreover, we *ride* part of the way—and go into a  
 56 fine inn, and order the best of dinners, never debating the expense—  
 which, after all, never has half the relish of those chance country snaps  
 when we were at the mercy of uncertain usage, and a precarious welcome."

CHARLES LAMB, *Last Essays of Elia*.

8  
 The day I should have received your letter I was  
 invited to dine at a rich widow's (whom, I think, I  
 once told you of, and offered my service in case you  
 4 thought fit to make addresses there); and she was  
 so kind, and in so good humour, that if I had had  
 any commission I should have thought it a very fit  
 time to speak. We had a huge dinner, though the  
 8 company was only of her own kindred that are in  
 the house with her, and what I brought; but she is  
 broke loose from an old miserable husband that lived  
 so long, she thinks if she does not make haste she  
 12 shall not have time to spend what he left. She is  
 old and was never handsome, and yet is courted a  
 thousand times more than the greatest beauty in the  
 world would be that had not a fortune. We could

- (8) 16 not eat in quiet for the letters and the presents that came in from people that would not have looked upon her when they had met her, if she had been left poor.

DOROTHY OSBORNE.

- 8A SIR,—I have been, ever since I first knew you, so entirely and sincerely your friend, and thought you so much mine, that I could not have believed what you tell me of yourself, had I had it from anybody else. And though I cannot but be mightily troubled that you should have had so many 4 wrong and unjust thoughts of me, yet, next to the return of good offices, such as from a sincere goodwill I have done you, I receive your acknowledgment of the contrary as the kindest thing you could have done me, since it gives me hope that I have not lost a friend I so much valued. After 8 what your letter expresses, I shall not need to say anything to justify myself to you. I shall always think your own reflection on my carriage both to you and all mankind will sufficiently do that. Instead of that, give me leave to assure you, that I am more ready to forgive you than 12 you can be to desire it; and I do it so freely and fully, that I wish for nothing more than the opportunity to convince you that I truly love and esteem you, and that I have still the same goodwill for you as if nothing of this had happened. To confirm this to you more fully, I should 16 be glad to meet you anywhere and the rather because the conclusion of your letter makes me apprehend it would not be wholly useless to you. But whether you think it fit or not, I leave wholly to you. I shall always be ready to serve you to my utmost, in any way you shall like, and shall 20 only need your commands or permission to do it.

JOHN LOCKE to SIR ISAAC NEWTON.

- 9 “I have no right to give *my* opinion,” said Wickham, “as to his being agreeable or otherwise. I am not qualified to form one. I have known him too 4 long and too well to be a fair judge. It is impossible for *me* to be impartial. But I believe your opinion of him would in general astonish—and perhaps you would not express it quite so strongly 8 anywhere else. Here you are in your own family.”

“Upon my word, I say no more *here* than I might say in any house in the neighbourhood, except Netherfield. He is not at all liked in Hertfordshire.

12 Everybody is disgusted with his pride. You will (9)  
not find him more favourably spoken of by any  
one."

"I cannot pretend to be sorry," said Wickham,  
16 after a short interruption, "that he or that any  
man should not be estimated beyond their deserts;  
but with him I believe it does not often happen.  
The world is blinded by his fortune and consequence,  
20 or frightened by his high and imposing manners,  
and sees him only as he chooses to be seen."

"I should take him, even on *my* slight acquaint-  
ance, to be an ill-tempered man." Wickham only  
24 shook his head.

JANE AUSTEN, *Pride and Prejudice*.

The Captain took his portfolio under his right arm, his camp-stool 9A  
in his right hand, offered his left arm to Lady Clarinda, and followed at a  
reasonable distance behind Miss Crotchet and Lord Bosnowl, contriving,  
4 in the most natural manner possible, to drop more and more into the rear.

*Lady Clarinda*. I am glad to see you can make yourself so happy with  
drawing old trees and mounds of grass.

*Captain Fitzchrome*. Happy, Lady Clarinda! Oh no! How can I  
8 be happy when I see the idol of my heart about to be sacrificed on the  
shrine of Mammon?

*Lady Clarinda*. Do you know, though Mammon has a sort of ill name,  
I really think he is a very popular character. There must be at the bottom  
12 something amiable about him. He is certainly one of those pleasant  
creatures whom everybody abuses, but without whom no evening party  
is endurable. I daresay love in a cottage is very pleasant, but then it  
positively must be a cottage ornée; but would not the same love be a  
16 great deal safer in a castle, even if Mammon furnished the fortification?

*Captain Fitzchrome*. Oh, Lady Clarinda! there is a heartlessness in  
that language that chills me to the soul.

*Lady Clarinda*. Heartlessness! No; my heart is on my lips. I  
20 speak just what I think. You used to like it, and say it was as delightful  
as it was rare.

*Captain Fitzchrome*. True, but you did not then talk as you do now,  
of love in a castle.

24 *Lady Clarinda*. Well, but only consider. A dun is a horribly vulgar

(9A) creature ; it is a creature I cannot endure the thought of, and a cottage lets him in so easily. Now a castle keeps him at bay. You are a half-pay officer, and are at leisure to command the garrison. But where is the castle ? and who is to furnish the commissariat ?

23

*Captain Fitzchrome.* Is it come to this, that you make a jest of my poverty ? Yet is my poverty only comparative. Many decent families are maintained on smaller means.

*Lady Clarinda.* Decent families ! Aye, decent is the distinction from 32 respectable. Respectable means rich, and decent means poor. I should die if I heard my family called decent. And then your decent family always lives in a snug little place. I hate a little place. I like large rooms, and large looking-glasses, and large parties, and a fine large butler 36 with a tinge of smooth red in his face, an outward and visible sign that the family he serves is respectable ; if not noble, highly respectable.

*Captain Fitzchrome.* I cannot believe that you say all this in earnest. No man is less disposed than I am to deny the importance of the sub- 40 stantial comforts of life. I once flattered myself that in our estimate of these things we were nearly of a mind.

*Lady Clarinda.* Do you know, I think an opera-box a very substantial comfort, and a carriage. You will tell me that many decent people walk 44 arm in arm through the snow, and sit in clogs and bonnets in the pit at the English theatre. No doubt it is very pleasant to those who are used to it, but it is not to my taste.

*Captain Fitzchrome.* You always delighted in trying to provoke me, 48 but I cannot believe that you have not a heart.

*Lady Clarinda.* You do not like to believe that I have a heart, you mean. You wish to think I have lost it, and you know to whom ; and when I tell you that it is still safe in my own keeping, and that I do not 52 mean to give it away, the unreasonable creature grows angry.

*Captain Fitzchrome.* Angry ! far from it. I am perfectly cool.

*Lady Clarinda.* Why, you are pursing your brows, biting your lips, and lifting up your foot as if you would stamp it into the earth. I must 56 say anger becomes you ; you would make a charming Hotspur. Your everyday dining-out face is rather insipid ; but I assure you my heart is in danger when you are in the heroics. It is so rare, too, in these days of smooth manners, to see anything like natural expression in a man's face. 60 There is one set form for every man's face in female society—a sort of serious comedy, walking gentleman's face ; but the moment the creature falls in love he begins to give himself airs, and plays off all the varieties of his physiognomy, from the Master Slender to the Petruchio, and then 64 he is actually very amusing.

T. L. PEACOCK, *Ortolan Castle*

"You want to hear news from X——? And what interest can you 9B  
have in X——? You left no friends there, for you made none. Nobody  
ever asks after you—neither man nor woman; and if I mention your  
4 name in company, the men look as if I had spoken of Prester John, and  
the women sneer covertly. Our X—— belles must have disliked you.  
How did you excite their displeasure?"

"I don't know. I seldom spoke to them—they were nothing to me.  
8 I considered them only as something to be glanced at from a distance;  
their dresses and faces were often pleasing enough to the eye; but I  
could not understand their conversation, nor even read their countenances.  
When I caught snatches of what they said, I could never make much of  
12 it; and the play of their lips and eyes did not help me at all."

"That was your fault, not theirs. There are sensible as well as hand-  
some women in X——: women it is worth any man's while to talk to,  
and with whom I can talk with pleasure; but you had and have no  
16 pleasant address. There is nothing in you to induce a woman to be affable.  
I have remarked you sitting near the door in a room full of company,  
bent on hearing, not on speaking; on observing, not on entertaining;  
looking frigidly shy at the commencement of a party, confusingly vigilant  
20 about the middle, and insultingly weary towards the end. Is that the  
way, do you think, ever to communicate pleasure or excite interest?  
No; and if you are generally unpopular, it is because you deserve to be  
so."

24 "Content!" I ejaculated.

"No you are not content; you see beauty always turning its back on  
you; you are mortified and then you sneer. I verily believe all that is  
desirable on earth—wealth, reputation, love—will for ever to you be the  
28 ripe grapes on the high trellis: you'll look up at them. They will tantalise  
in you the lust of the eye; but they are out of reach. You have not the  
address to fetch a ladder, and you'll go away calling them sour."

C. BRONTË, *The Professor*.

Charles, by way of remark, said they had been looking in at a 9C  
pretty little chapel on the common which was now in the course of repair.  
Mr Malcolm laughed. "So, Charles," he said, "you're bit with the new  
4 fashion."

Charles coloured, and asked, "What fashion?" adding, that a friend,  
by accident, had taken them in.

"You ask what fashion," said Mr Malcolm; "why, the newest, latest  
8 fashion. This is a place of fashions; there have been many fashions in  
my time. The greater part of the residents, that is the boys, change once  
in three years: the fellows and tutors, perhaps, in half a dozen; and



(9C) every generation has its own fashion. There is no principle of stability in Oxford, except the heads, and they are always the same, and always 12 will be the same, to the end of the chapter. What is in now," he asked, "among you youngsters—drinking or cigars?"

Charles laughed modestly, and said he hoped drinking had gone out everywhere.

"Worse things may come in," said Mr Malcolm; "but there are fashions everywhere. There once was a spouting club, perhaps it is in favour still; before it was the music-room. Once geology was all the rage; now it is theology; soon it will be architecture, or medieval antiquities, or 20 editions and codices. Each wears out in its turn; all depends on one or two active men; but the secretary takes a wife, or the professor gets a stall; and the meetings are called irregularly, and nothing is done in them, and so gradually the affair dwindles and dies." 24

Sheffield asked whether the present movement had not spread too widely through the country for such a termination; he did not know much about it himself, but the papers were full of it, and it was the talk of every neighbourhood; it was not confined to Oxford. 28

"I don't know about the country," said Malcolm, "that is a large question; but it has not the elements of stability here. These gentlemen will take livings and marry, and that will be the end of the business. I am not speaking against them; they are, I believe, very respectable 32 men; but they are riding on the springtide of a fashion."

NEWMAN.

10 *Tom.* Mr Rabbit was walking along one day with his fine bushy tail, and——

*Frank.* But, Tom, rabbits' tails are quite short.

4 *Tom.* Am I telling the story, or are you?

*Frank.* Please go on, Tom. This rabbit had a fine tail.

*Tom.* Yes, he had—a fine bushy tail; and as he 8 was going along he saw Mr Fox.

*Frank.* And he ran away very quickly, didn't he?

*Tom.* No, they were friends. Mr Fox was carrying a big bag of fish. Mr Rabbit said:

12 "How do you do, Mr Fox? What a lot of fish! Where did you catch them?"

"Happy to see you, Mr Rabbit! Yes, they are fine fish. I caught them in the pond near the wood." (10)

"I suppose you were fishing for several hours?"

"Oh, dear no; it's very easy to catch them."

"How did you do it?" asked Mr Rabbit, for he was very fond of fish.

"Well, I saw a tree that had fallen into the water, and I sat on it, with my tail in the water. The pond is full of fish; one after another came and bit the hair of my tail. I drew it out each time, and that is how I caught them." And then Mr Fox said good-bye.

That same evening Mr Rabbit went to the pond, and he soon saw the fallen tree. He sat on it, with his fine bushy tail in the water. Before long he fell asleep. Now it was an awfully cold night. It froze and froze; the whole pond was covered with ice. In the middle of the night Mr Rabbit woke up.

He said: "There is something on my tail!" and he pulled. "It is a very big fish, I am sure!" and he pulled again.

"It is a very strong fish, too!" and he gave another pull, a great big pull. Jerk! Crash! Poor Mr Rabbit!

*Frank.* Did he pull his tail out of the ice?

*Tom.* No, that is just what he didn't do. And that is why rabbits have such little tails.

If you don't hurry up, we'll be late for the train. Have you got your rug? It'll be cold to-night.—There, we're off at last.—For goodness' sake, be quick, cabby!—We've only got six minutes. You look after the luggage, while I get the tickets.— 11A

- (11A) Two second single to Durham.—Porter, can you find us two corner seats? That'll do.—Well, that *was* a close shave. Here, boy, give me a *Globe*! Haven't you got the Special yet? Never mind, you can give it me all the same. . . .
- 11B I should like to know who took my scissors. They were quite an old pair, but they were good enough for cutting paper, and that is what I used them for. They are not in their usual place, and of course nobody has touched them. It is most provoking. Oh, you will let me have another pair. That is very good of you, but it does not solve the mystery. I suppose Jane will say it was the cat. Cats may have a taste for crockery, but why they should go for scissors is beyond me. Oh, I am making too much of a fuss, am I? That is just like a woman: you cannot see that what I care for is not an old pair of scissors, but the sacred cause of tidiness. "Sacred fiddlesticks!" did you say? Well, I *am* surprised.
- 11D What are those people looking at? Some poor fellow's fallen down. I shouldn't wonder if he had fainted, the weather's so frightfully hot. It's silly of them to stand so close to him. Oh, there's a policeman. That's a good thing. It's surprising how many people have time to waste. This idle curiosity is a regular curse.
- 11E The postman's rather late this evening. He usually comes at ten past nine, and it's nearly twenty-five past now. Surely he can't have forgotten us. There, isn't that his knock? You might go and fetch the letters. What, is that all he's brought? I've been expecting a letter from Johnson all day, and now it's not come. I don't know what he can be up to. Perhaps I shall hear from him first post to-morrow.
- 12 Perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his

(12)

own kind, generous, hearty nature, and his sympathy  
 4 with all poor men, that led him straight to Scrooge's  
 clerk's; for there he went, and took Scrooge with  
 him, holding to his robe; and on the threshold of  
 the door the Spirit smiled, and stopped to bless Bob  
 8 Cratchit's dwelling with the sprinklings of his torch.  
 Think of that! Bob had but fifteen "Bob" a week  
 himself; he pocketed on Saturdays but fifteen copies  
 of his Christian name; and yet the Ghost of  
 12 Christmas Present blessed his four-roomed house!

Then up rose Mrs Cratchit, Cratchit's wife, dressed  
 out but poorly in a twice turned gown, but brave in  
 ribbons, which are cheap, and make a goodly show  
 16 for sixpence; and she laid the cloth, assisted by  
 Belinda Cratchit, second of her daughters, also brave  
 in ribbons; while Master Peter Cratchit plunged a  
 fork into the saucepan of potatoes, and getting the  
 20 corners of his monstrous shirt-collar (Bob's private  
 property, conferred upon his son and heir in honour  
 of the day) into his mouth, rejoiced to find himself  
 so gallantly attired, and yearned to show his linen  
 24 in the fashionable Parks. And now two smaller  
 Cratchits, boy and girl, came tearing in, screaming  
 that outside the baker's they had smelt the goose  
 and known it for their own; and basking in luxu-  
 28 rious thoughts of sage and onion, these young  
 Cratchits danced about the table, and exalted  
 Master Peter Cratchit to the skies, while he (not  
 proud, although his collar nearly choked him) blew  
 32 the fire, until the slow potatoes, bubbling up,  
 knocked loudly at the saucepan lid to be let out  
 and peeled.

"What has ever got your precious father, then?"  
 36 said Mrs Cratchit. "And your brother, Tiny Tim?"

(12) and Martha wasn't as late last Christmas Day by half-an-hour."

40 "Here's Martha, mother!" said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's *such* a goose, Martha!"

44 "Why, bless your heart alive, my dear, how late you are!" said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

48 "We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

52 "Well! Never mind so long as you are come," said Mrs Cratchit. "Sit ye down before the fire, my dear, and have a warm. Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

56 So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him, and his threadbare clothes, darned up and brushed to look  
60 seasonable, and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame.

64 "Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs Cratchit.

68 "Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood-horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!"

Martha didn't like to see him disappointed, if it

(12)

were only in joke ; so she came out prematurely  
72 from behind the closet door and ran into his arms,  
while the two young Cratchits hustled Tiny Tim,  
and bore him off into the washhouse, that he might  
hear the pudding singing in the copper.

76 " And how did little Tim behave ? " asked Mrs  
Cratchit, when she had rallied Bob on his credulity,  
and Bob had hugged his daughter to his heart's  
content.

80 " As good as gold," said Bob, " and better. Some-  
how he gets thoughtful sitting by himself so much,  
and thinks the strangest things you ever heard.  
He told me, coming home, that he hoped the people  
84 saw him in the church, because he was a cripple, and  
it might be pleasant to them to remember upon  
Christmas Day who made lame beggars walk and  
blind men see."

88 Bob's voice was tremulous when he told them  
this, and trembled more when he said that Tiny Tim  
was growing strong and hearty.

His active little crutch was heard upon the floor,  
92 and back came Tiny Tim before another word was  
spoken, escorted by his brother and sister to his  
stool beside the fire ; and while Bob, turning up his  
cuffs—as if, poor fellow, they were capable of being  
96 made more shabby—compounded some hot mixture  
in a jug with gin and lemons, and stirred it round  
and round, and put it on the hob to simmer ; Master  
Peter and the two ubiquitous young Cratchits went  
100 to fetch the goose, with which they soon returned in  
high procession.

Such a bustle ensued that you might have thought  
a goose the rarest of all birds, a feathered phe-  
104 nomenon to which a black swan was a matter of  
course ; and in truth it was something very like it

- (12) in that house. Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot ; Master  
108 Peter mashed the potatoes with incredible vigour ; Miss Belinda sweetened up the apple-sauce ; Martha dusted the hot plates ; Bob took Tiny Tim beside him in a tiny corner at the table ; the two young  
112 Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped.  
116 At last the dishes were set on, and grace was said. It was succeeded by a breathless pause as Mrs Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast ; but when she  
120 did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle  
124 of his knife, and feebly cried " Hurrah ! "

- There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the  
128 themes of universal admiration. Eked out by the apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family ; indeed, as Mrs Cratchit said, with great delight (surveying one small atom  
132 of a bone upon the dish), they hadn't ate it all at last ! Yet every one had had enough, and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows ! But now, the  
136 plates being changed by Miss Belinda, Mrs Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

- Suppose it should not be done enough ! Suppose  
140 it should break in turning out ! Suppose somebody

(12)

should have got over the wall of the back-yard and stolen it, while they were merry with the goose, a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

144     Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing day! That was the cloth. A smell like an eating-house  
148     and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs Cratchit entered, flushed, but smiling proudly, with the pudding,  
152     like a speckled cannon ball, so hard and firm, blazing in half a quarter of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh! a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs Cratchit since their marriage. Mrs Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would  
164     have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted and considered perfect, apples and oranges were put upon the table and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass, two tumblers and a custard cup without a handle.

These held the hot stuff from the jug, however, as



(12) 176 well as golden goblets would have done ; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed :—

180 “ A Merry Christmas to us all, my dears. God bless us ! ”

Which all the family re-echoed.

“ God bless us every one ! ” said Tiny Tim, the  
184 last of all.

He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him  
188 by his side, and dreaded that he might be taken from him.

“ Spirit,” said Scrooge, with an interest he had never felt before, “ tell me if Tiny Tim will live.”

192 “ I see a vacant seat,” replied the Ghost, “ in the poor chimney corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the Future, the child will die.”

196 “ No, no,” said Scrooge. “ Oh no, kind Spirit ! say he will be spared.”

“ If these shadows remain unaltered by the Future, none other of my race,” returned the Ghost, “ will  
200 find him here. What then ? If he be like to die, he had better do it, and decrease the surplus population.”

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.  
204

“ Man,” said the Ghost, “ if man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is, and Where it is. Will you decide what men shall live, what men  
208 shall die ? It may be that in the sight of Heaven you are more worthless and less fit to live than

(12)

millions like this poor man's child. O God ! to hear  
212 the Insect on the leaf pronouncing on the too much  
life among his hungry brothers in the dust."

Scrooge bent before the Ghost's rebuke, and  
trembling cast his eyes upon the ground. But he  
216 raised them speedily on hearing his own name.

"Mr Scrooge!" said Bob; "I'll give you, Mr  
Scrooge, the Founder of the Feast!"

"The Founder of the Feast indeed!" cried Mrs  
220 Cratchit, reddening. "I wish I had him here. I'd  
give him a piece of my mind to feast upon, and I  
hope he'd have a good appetite for it."

"My dear," said Bob, "the children : Christmas  
224 Day."

"It should be Christmas Day, I am sure," said  
she, "on which one drinks the health of such an  
odious, stingy, hard, unfeeling man as Mr Scrooge.  
228 You know he is, Robert! Nobody knows it better  
than you do, poor fellow!"

"My dear," was Bob's mild answer, "Christmas  
Day!"

232 "I'll drink his health for your sake and the Day's,"  
said Mrs Cratchit, "not for his. Long life to him!  
A merry Christmas and a happy New Year—he'll  
be very merry and very happy, I have no doubt!"

236 The children drank the toast after her. It was  
the first of their proceedings which had no heartiness  
in it. Tiny Tim drank it last of all, but he didn't  
care twopence for it. Scrooge was the Ogre of the  
240 family. The mention of his name cast a dark  
shadow on the party, which was not dispelled for  
full five minutes.

After it had passed away they were ten times  
244 merrier than before, from the mere relief of Scrooge  
the Baleful being done with. Bob Cratchit

- (12) told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full  
248 five and sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collar, as if he  
252 were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what  
256 kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest, to-morrow being a holiday she passed at home. Also  
260 how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter"; at which Peter pulled up his collar so high that you couldn't have seen his head if you  
264 had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice  
268 and sang it very well indeed.

- There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being waterproof; their  
272 clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But they were happy, grateful, pleased with one another, and contented with the time; and when  
276 they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

CHARLES DICKENS, *The Christmas Carol*.

"If there is any person in the town who feels emotion caused by this man's death," said Scrooge, quite agonised, "show that person to me, Spirit, I beseech you!" 12A

1 The Phantom spread its dark robe before him for a moment, like a wing; and withdrawing it, revealed a room by daylight, where a mother and her children were.

She was expecting some one, and with anxious eagerness; for she 8 walked up and down the room, started at every sound, looked out from the window, glanced at the clock; tried, but in vain, to work with her needle, and could hardly hear the voices of the children in their play.

At length the long-expected knock was heard. She hurried to the door, 12 and met her husband, a man whose face was careworn and depressed, though he was young. There was a remarkable expression in it now, a kind of serious delight of which he felt ashamed, and which he struggled to repress.

16 He sat down to the dinner that had been hoarding for him by the fire; and when she asked him faintly what news (which was not until after a long silence), he appeared embarrassed how to answer.

"Is it good," she said, "or bad?"—to help him.

20 "Bad," he answered.

"We are quite ruined?"

"No. There is hope yet, Caroline."

"If he relents," she said, amazed, "there is! Nothing is past hope, if 24 such a miracle has happened."

"He is past relenting," said her husband. "He is dead."

She was a mild and patient creature if her face spoke truth; but she was thankful in her soul to hear it, and she said so, with clasped hands. 28 She prayed forgiveness the next moment, and was sorry; but the first was the emotion of her heart.

"What the half-drunken woman whom I told you of last night said to me, when I tried to see him and obtain a week's delay, and what I 32 thought was a mere excuse to avoid me, turns out to have been quite true. He was not only very ill, but dying, then."

"To whom will our debt be transferred?"

"I don't know. But before that time we shall be ready with the money, 36 and even though we were not, it would be bad fortune indeed to find so merciless a creditor in his successor. We may sleep to-night with light hearts, Caroline!"

Yes, soften it as they would, their hearts were lighter. The children's 40 faces hushed, and, clustered round to hear what they so little understood, were brighter; and it was a happier house for this man's death! The only emotion that the Ghost could show him, caused by the event, was one of pleasure.

(12A) "Let me see some tenderness connected with a death," said Scrooge; 44  
 "or that dark chamber, Spirit, which we left just now will be for ever  
 present to me."

The Ghost conducted him through several streets familiar to his feet; and as they went along, Scrooge looked here and there to find himself, 48 but nowhere was he to be seen. They entered poor Bob Cratchit's house, the dwelling he had visited before, and found the mother and the children seated round the fire.

Quiet. Very quiet. The noisy little Cratchits were as still as statues 52 in one corner, and sat looking up at Peter, who had a book before him. The mother and her daughters were engaged in sewing. But surely they were very quiet!

"And He took a child, and set him in the midst of them." 56

Where had Scrooge heard those words? He had not dreamed them. The boy must have read them out as he and the Spirit crossed the threshold. Why did he not go on?

The mother laid her work upon the table, and put her hand up to her 60 face.

"The colour hurts my eyes," she said.

The colour? Ah, poor Tiny Tim!

"They're better now again," said Cratchit's wife. "It makes them 64 weak by candlelight; and I wouldn't show weak eyes to your father when he comes home for the world. It must be near his time."

"Past it rather," Peter answered, shutting up his book. "But I think he's walked a little slower than he used these few last evenings, mother." 68

They were very quiet again. At last she said, and in a steady, cheerful voice, that only faltered once—

"I have known him walk with—I have known him walk with Tiny Tim upon his shoulder very fast indeed." 72

"And so have I!" cried Peter. "Often."

"And so have I!" exclaimed another. So had all.

"But he was very light to carry," she resumed, intent upon her work, "and his father loved him so, that it was no trouble—no trouble. And 76 there is your father at the door!"

She hurried out to meet him; and little Bob, in his comforter—he had need of it, poor fellow—came in. His tea was ready for him on the hob, and they all tried who should help him to it most. Then the two young 80 Cratchits got upon his knees and laid each child a little cheek against his face, as if they said, "Don't mind it, father. Don't be grieved."

Bob was very cheerful with them, and spoke pleasantly to all the family. He looked at the work upon the table, and praised the industry and speed 84 of Mrs Cratchit and the girls. They would be done long before Sunday, he said.

(12A)

"Sunday: You went to-day, then, Robert?" said his wife.

88 "Yes, my dear," returned Bob. "I wish you could have gone. It would have done you good to see how green a place it is. But you'll see it often. I promised him that I would walk there on a Sunday. My little, little child!" cried Bob. "My little child!"

92 He broke down all at once. He couldn't help it. If he could have helped it, he and his child would have been farther apart, perhaps, than they were.

He left the room, and went upstairs into the room above, which was 96 lighted cheerfully, and hung with Christmas. There was a chair set close beside the child, and there were signs of some one having been there lately. Poor Bob sat down in it, and when he had thought a little and composed himself, he kissed the little face. He was reconciled to what had happened, 100 and went down again quite happy.

They drew about the fire and talked, the girls and mother working still. Bob told them of the extraordinary kindness of Mr Scrooge's nephew, whom he had scarcely seen but once, and who meeting him in the street 104 that day, and seeing that he looked a little—"just a little down, you know," said Bob—inquired what had happened to distress him. "On which," said Bob, "for he is the pleasantest-spoken gentleman you ever heard, I told him. 'I am heartily sorry for it, Mr Cratchit,' he said, 108 'and heartily sorry for your good wife.' By-the-bye, how he ever knew that I don't know."

"Knew what, my dear?"

"Why, that you were a good wife," replied Bob.

112 "Everybody knows that!" said Peter.

"Very well observed, my boy!" cried Bob. "I hope they do. 'Heartily sorry,' he said, 'for your good wife. If I can be of service to you in any way,' he said, giving me his card, 'that's where I live. Pray 116 come to me.' Now, it wasn't," cried Bob, "for the sake of anything he might be able to do for us so much as for his kind way that this was quite delightful. It really seemed as if he had known our Tiny Tim, and felt with us."

120 "I'm sure he's a good soul," said Mrs Cratchit.

"You would be surer of it, my dear," returned Bob, "if you saw and spoke to him. I shouldn't be at all surprised—mark what I say—if he got Peter a better situation."

124 "Only hear that, Peter," said Mrs Cratchit.

"And then," cried one of the girls, "Peter will be keeping company with some one, and setting up for himself."

"Get along with you," retorted Peter, grinning.

128 "It's just as likely as not," said Bob, "one of these days; though there's plenty of time for that, my dear. But however and whenever we

(12A) part from one another, I am sure we shall none of us forget poor Tiny Tim—shall we?—or this first parting that there was among us?”

“Never, father!” cried they all.

132

“And I know,” said Bob, “I know, my dears, that when we recollect how patient and how mild he was, although he was a little child, we shall not quarrel easily among ourselves, and forget poor Tiny Tim in doing it.”

136

“No, never, father!” they all cried again.

“I am very happy,” said little Bob, “I am very happy!”

Mrs Cratchit kissed him, his daughters kissed him, the two young Cratchits kissed him, and Peter and himself shook hands. Spirit of Tiny Tim, thy childish essence was from God!

DICKENS, *The Christmas Carol*.

12B A long postman's knock at the door.—He suddenly rose up quite collected.

“The letter! I knew it would come. She need not have written it: I know what is in it.”

4

The servant's step came up the stairs. Poor Bracebridge turned to Lancelot with something of his own stately determination.

“I must be alone when I receive this letter. Stay here.” And with compressed lips and fixed eyes he stalked out at the door, and shut it.

8

Lancelot heard him stop; then the servant's footsteps down the stairs; then the colonel's treading, slowly and heavily, went step by step up to the room above. He shut that door too. A dead silence followed. Lancelot stood in fearful suspense, and held his breath to listen. Perhaps he had fainted? No, for then he would have heard a fall. Perhaps he had fallen on the bed? He would go and see. No, he would wait a little longer. Perhaps he was praying? He had told Lancelot to pray once—he dared not interrupt him now. A slight stir—a noise as of an opening box. Thank God, he was, at least, alive! Nonsense! Why should he not be alive! What could happen to him? And yet he knew that something was going to happen. The silence was ominous—unbearable; the air of the room felt heavy and stifling, as if a thunderstorm were about to burst. He longed to hear the man raging and stamping. And yet he could not connect the thought of one so gay and full of gallant life, with the terrible dread that was creeping over him—with the terrible scene which he had just witnessed. It must be all a temporary excitement—a mistake—a hideous dream, which the next post would sweep away. He would go and tell him so. No, he could not stir. His limbs seemed leaden, his feet felt rooted to the ground, as in a long nightmare. And still the intolerable silence brooded overhead.

28

CHARLES KINGSLEY, *Yeast*.

He received their address ungraciously. He assured them, indeed, 12  
that he passionately desired the meeting of a free Parliament; and he  
promised them, on the faith of a king, that he would call one as soon as  
4 the Prince of Orange should have left the island. "But how," said he,  
"can a Parliament be free when an enemy is in the kingdom, and can  
return near a hundred votes?" To the prelates he spoke with peculiar  
acrimony. "I could not," he said, "prevail on you the other day to  
8 declare against this invasion: but you are ready enough to declare  
against me. Then you would not meddle with politics. You have  
no scruple about meddling now. You would be better employed in  
teaching your flocks how to obey than in teaching me how to  
12 govern. You have excited this rebellious temper among them; and  
now you foment it." He was much incensed against his nephew  
Grafton, whose signature stood next to that of Sancroft, and said to  
the young man, with great asperity, "You know nothing about religion:  
16 you care nothing about it; and yet, forsooth, you must pretend to have  
a conscience." "It is true, sir," answered Grafton, with impudent  
frankness, "that I have very little conscience: but I belong to a party  
which has a great deal." MACAULAY, *History of England*.

13

The way was long, the wind was cold,  
The Minstrel was infirm and old;  
His wither'd cheek, and tresses grey,  
4 Seem'd to have known a better day;  
The harp, his sole remaining joy,  
Was carried by an orphan boy.  
8 The last of all the Bards was he,  
Who sung of Border chivalry;  
For, welladay! their date was fled,  
His tuneful brethren all were dead;  
12 And he, neglected and oppress'd,  
Wish'd to be with them, and at rest.  
No more on prancing palfrey borne,  
He carolled light as lark at morn;  
No longer courted and caress'd,  
16 High placed in hall, a welcome guest,  
He pour'd, to lord and lady gay,  
The unpremeditated lay:



- (13) Old times were changed, old manners gone ;  
 20 A stranger filled the Stuarts' throne ;  
 The bigots of the iron time  
 Had call'd his harmless art a crime.  
 A wandering Harper, scorn'd and poor,  
 24 He begg'd his bread from door to door,  
 And tuned, to please a peasant's ear,  
 The harp a king had loved to hear.  
 •  
 He pass'd where Newark's stately tower  
 28 Looks out from Yarrow's birchen bower ;  
 The Minstrel gazed with wishful eye—  
 No humbler resting-place was nigh ;  
 With hesitating step at last,  
 32 The embattled portal arch he pass'd  
 Whose ponderous grate and massy bar  
 Had oft roll'd back the tide of war,  
 But never closed the iron door  
 36 Against the desolate and poor.  
 The Duchess mark'd his weary pace,  
 His timid mien, and reverend face,  
 And bade her page the menials tell  
 40 That they should tend the old man well :  
 For she had known adversity,  
 Though born in such a high degree ;  
 In pride of power, in beauty's bloom,  
 44 Had wept o'er Monmouth's bloody tomb !

WALTER SCOTT, *The Lay of the Last Minstrel*.

- 13A Near yonder copse, where once the garden smiled,  
 And still where many a garden flower grows wild ;  
 There, where a few torn shrubs the place disclose,  
 The village preacher's modest mansion rose.  
 A man he was to all the country dear,  
 And passing rich with forty pounds a year ;

(13A)

8 Remote from towns he ran his godly race,  
Nor e'er had changed, nor wished to change, his place;  
Unpractised he to fawn, or seek for power,  
By doctrines fashioned to the varying hour;  
12 Far other aims his heart had learned to prize,  
More skilled to raise the wretched than to rise.  
His house was known to all the vagrant train,  
He chid their wanderings, but relieved their pain;  
The long-remembered beggar was his guest,  
16 Whose beard descending swept his aged breast;  
The ruined spendthrift, now no longer proud,  
Claimed kindred there, and had his claims allowed;  
The broken soldier, kindly bade to stay,  
20 Sat by his fire, and talked the night away;  
Wept o'er his wounds, or tales of sorrow done,  
Shouldered his crutch, and showed how fields were won.  
Pleased with his guests, the good man learned to glow,  
24 And quite forgot their vices in their woe;  
Careless their merits, or their faults to scan,  
His pity gave ere charity began.

28 Thus to relieve the wretched was his pride,  
And e'en his failings leaned to virtue's side;  
But in his duty prompt at every call,  
He watched and wept, he prayed and felt for all.  
And, as a bird each fond endearment tries  
32 To tempt its new-fledged offspring to the skies,  
He tried each art, reproved each dull delay,  
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,  
36 And sorrow, guilt, and pain by turns dismayed,  
The reverend champion stood. At his control  
Despair and anguish fled the struggling soul;  
Comfort came down the trembling wretch to raise  
40 And his last faltering accents whispered praise.

At church, with meek and unaffected grace,  
His looks adorned the venerable place;  
Truth from his lips prevailed with double sway  
44 And fools, who came to scoff, remained to pray.  
The service past, around the pious man,  
With steady zeal, each honest rustic ran;

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With steady zeal, each honest rustic ran;

- (13A) E'en children followed with endearing wile,  
 And plucked his gown, to share the good man's smile, 48  
 His ready smile a parent's warmth exprest,  
 Their welfare pleased him, and their cares distrest ;  
 To them his heart, his love, his griefs were given,  
 But all his serious thoughts had rest in heaven. 52  
 As some tall cliff that lifts its awful form,  
 Swells from the vale, and midway leaves the storm,  
 Though round its breast the rolling clouds are spread,  
 Eternal sunshine settles on its head. 56

GOLDSMITH, *The Country Parson.*

- 13B Abou Ben Adhem—may his tribe increase !—  
 Awoke one night from a deep dream of peace,  
 And saw, within the moonlight in his room,  
 Making it rich, and like a lily in bloom, 4  
 An angel writing in a book of gold.  
 Exceeding peace had made Ben Adhem bold,  
 And to the presence in the room he said :  
 "What writest thou ?" The vision raised its head, 8  
 And with a look made of all sweet accord,  
 Answered : "The names of those who love the Lord."  
 "And is mine one ?" said Abou. "Nay, not so,"  
 Replied the angel. Abou spoke more low, 12  
 But cheerily still ; and said : "I pray thee, then,  
 Write me as one that loves his fellow-men."  
 The angel wrote, and vanished. The next night  
 It came again with a great wakening light, 16  
 And showed the names whom love of God had blest,  
 And lo ! Ben Adhem's name led all the rest.

LEIGH HUNT, *Abou ben Adhem and the Angel.*

- 14 *Shylock.* Signior Antonio, many a time and oft  
 In the Rialto you have rated me  
 About my moneys and my usances :  
 4 Still have I borne it with a patient shrug ;  
 For sufferance is the badge of all our tribe.  
 You call me misbeliever, cut-throat dog,  
 And spit upon my Jewish gaberdine,  
 8 And all for use of that which is mine own.

Well then, it now appears you need my help :

(14)

Go to, then ; you come to me, and you say

"Shylock, we would have moneys" ; you say so ;

12 You, that did void your rheum upon my beard,

And foot me as you spurn a stranger cur

Over your threshold ; moneys is your suit.

What should I say to you ? Should I not say

16 "Hath a dog money ? is it possible

A cur can lend three thousand ducats?" or

Shall I bend low and in a bondman's key,

With bated breath and whispering humbleness,

20 Say this,—

"Fair sir, you spit on me on Wednesday last ;

You spurn'd me such a day ; another time

You call'd me dog ; and for these courtesies

24 I'll lend you thus much moneys" ?

*Antonio.* I am as like to call thee so again,

To spit on thee again, to spurn thee too.

If thou wilt lend this money, lend it not

28 As to thy friends ; for when did friendship take

A breed for barren metal of his friend ?

But lend it rather to thine enemy ;

Who if he break, thou mayest with better face

Exact the penalty.

32 *Shylock.*

Why, look you, how you storm !

I would be friends with you, and have your

love,

Forget the shames that you have stained me

with,

Supply your present wants, and take no doit

36 Of usance for my moneys, and you'll not hear

me :

This is kind I offer.

SHAKESPEARE, *Merchant of Venice*, Act i. Sc. 3.



(14B)

- 16 Through casements darted their desiring eyes  
Upon his visage ; and that all the walls,  
With painted imagery, had said at once :  
Jesu preserve thee ! welcome, Bolingbroke !  
Whilst he, from one side to the other turning,  
20 Bare-headed, lower than his proud steed's neck,  
Bespake them thus : I thank you, countrymen.  
And thus still doing, thus he passed along.  
*Duch.* Alas, poor Richard ! where rode he the whilst ?  
24 *York.* As in a theatre, the eyes of men,  
After a well-graced actor leaves the stage,  
Are idly bent on him that enters next,  
Thinking his prattle to be tedious :  
28 Even so, or with much more contempt, men's eyes  
Did scowl on Richard ; no man cried : God save him ;  
No joyful tongue gave him his welcome home :  
But dust was thrown upon his sacred head ;  
32 Which with such gentle sorrow he shook off—  
His face still combating with tears and smiles,  
The badges of his grief and patience—  
That had not God, for some strong purpose, steeled  
36 The hearts of men, they must perforce have melted,  
And barbarism itself have pitied him.

SHAKESPEARE, *King Richard II.*, Act v. Sc. 2.

- The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath : it is twice blest ;  
4 It blesseth him that gives, and him that takes :  
'Tis mightiest in the mightiest : it becomes  
The throned monarch better than his crown ;  
His sceptre shows the force of temporal power,  
8 The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings ;  
But mercy is above this sceptred sway ;  
It is enthroned in the hearts of kings,  
12 It is an attribute to God himself ;  
And earthly power doth then show likest God's  
When mercy seasons justice. Therefore, Jew,

15



- (15) Though justice be thy plea, consider this,  
 16 That, in the course of justice, none of us  
 Should see salvation : we do pray for mercy ;  
 And that same prayer doth teach us all to render  
 The deeds of mercy. I have spoke thus much  
 20 To mitigate the justice of thy plea ;  
 Which if thou follow, this strict court of Venice  
 Must needs give sentence 'gainst the merchant there.

SHAKESPEARE, *Merchant of Venice*,  
 Act iv. Sc. i. (Portia).

(*Viola and the Duke.*)

- 15A Duke. Make no compare  
 Between that love a woman can bear me  
 And that I owe Olivia.  
 Vio. Ay, but I know,— 4  
 Duke. What dost thou know ?  
 Vio. Too well what love women to men may owe :  
 In faith, they are as true of heart as we.  
 My father had a daughter loved a man, 8  
 As it might be, perhaps, were I a woman,  
 I should your lordship.  
 Duke. And what's her history ?  
 Vio. A blank, my lord. She never told her love, 12  
 But let concealment, like a worm i' the bud,  
 Feed on her damask cheek : she pined in thought ;  
 And with a green and yellow melancholy  
 She sat like patience on a monument, 16  
 Smiling at grief. Was not this love indeed ?  
 We men may say more, swear more : but indeed  
 Our shows are more than will ; for still we prove  
 Much in our vows, but little in our love. 20

SHAKESPEARE, *Twelfth Night*, Act ii. Sc. 4.

- When I consider how my light is spent,  
 Ere half my days, in this dark world and wide,  
 And that one talent which is death to hide  
 4 Lodg'd with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest He returning chide ;  
 " Doth God exact day-labour, light denied ? "  
 8 I fondly ask : but Patience, to prevent  
 That murmur, soon replies, " God doth not need  
 Either man's work, or his own gifts ; who best  
 Bear his mild yoke, they serve him best ; his state  
 12 Is kingly ; thousands at his bidding speed,  
 And post o'er land and ocean without rest ;  
 They also serve who only stand and wait."

MILTON, *On his Blindness*.

- Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 4 Or bends with the remover to remove :  
 O, no ! it is an ever-fixed mark,  
 That looks on tempests and is never shaken ;  
 It is the star to every wandering bark,  
 8 Whose worth's unknown, although his height be taken.  
 Love's not Time's food, though rosy lips and cheeks  
 Within his bending sickle's compass come ;  
 Love alters not with his brief hours and weeks,  
 12 But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

SHAKESPEARE, *Sonnet cxvi*.

- The world is too much with us ; late and soon,  
 Getting and spending, we lay waste our powers :  
 Little we see in Nature that is ours ;  
 4 We have given our hearts away, a sordid boon !

G

- (16c) This Sea that bares her bosom to the moon ;  
 The winds that will be howling at all hours,  
 And are up-gathered now like sleeping flowers ;  
 8 For this, for everything, we are out of tune ;  
 It moves us not,—Great God ! I'd rather be  
 A Pagan suckled in a creed outworn ;  
 So might I, standing on this pleasant lea,  
 12 Have glimpses that would make me less forlorn ;  
 Have sight of Proteus rising from the sea ;  
 Or hear old Triton blow his wreathed horn.

WORDSWORTH.

- 16D One lesson, Nature, let me learn of thee,  
 One lesson which in every wind is blown,  
 One lesson of two duties kept at one  
 Though the loud world proclaim their enmity— 4  
 Of toil unsever'd from tranquillity !  
 • Of labour, that in lasting fruit outgrows  
 Far noisier schemes, accomplish'd in repose,  
 Too great for haste, too high for rivalry ! 8  
 Yes, while on earth a thousand discords ring,  
 Man's fitful uproar mingling with his toil,  
 Still do thy sleepless ministers move on,  
 Their glorious tasks in silence perfecting ; 12  
 Still working, blaming still our vain turmoil,  
 Labourers that shall not fail, when man is gone.

M. ARNOLD, *Quiet Work.*

- 17 Her eyes the glow-worm lend thee,  
 The shooting stars attend thee ;  
 And the elves also,  
 4 Whose little eyes glow  
 Like the sparks of fire, befriend thee.  
 No Will-o'-th'-Wisp mis-light thee,  
 Nor snake or slow-worm bite thee.  
 8 But on, on thy way,  
 Not making a stay,  
 Since ghost there's none to affright thee.

- Let not the dark thee cumber ; (17)  
 12 What though the moon does slumber ?  
     The stars of the night  
     Will lend thee their light,  
 16 Like tapers clear without number.

HERRICK, *The Night-Piece.*

- Pack, clouds, away, and welcome day ; 17A  
     With night we banish sorrow :  
 Sweet air, blow soft ; mount, lark, aloft,  
 4 To give my love good-morrow :  
 Wings from the wind to please her mind,  
     Notes from the lark I'll borrow :  
 Bird, prune thy wing ; nightingale, sing,  
 8 To give my love good-morrow,  
     To give my love good-morrow,  
     Notes from them all I'll borrow.

- Wake from thy nest, robin redbreast ;  
 12 Sing, birds, in every furrow ;  
 And from each bill let music shrill  
     Give my fair love good-morrow.  
 Blackbird and thrush in every bush—  
 16 Star, linnet, and cock-sparrow—  
 You pretty elves, amongst yourselves,  
     Sing my fair love good-morrow,  
     To give my love good-morrow,  
 20 Sing, birds, in every furrow.

THOMAS HEYWOOD.

- Go, lovely rose ! 17B  
 Tell her that wastes her time and me,  
     That now she knows  
 4 When I resemble her to thee,  
     How sweet and fair she seems to be.  
  
     Tell her that's young,  
 And shuns to have her graces spy'd,  
     That hadst thou sprung  
 8 In deserts where no men abide,  
     Thou must have uncommended died.

(17B)

Small is the worth  
Of beauty from the light retired :  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so, to be admired.

12

Then die ! that she  
The common fate of all things rare  
May read in thee,—  
How small a part of time they share  
That are so wondrous sweet and fair.

16

EDMUND WALLER.

20

18

She dwelt among the untrodden ways  
Beside the springs of Dove ;  
A maid whom there were none to praise,  
4 And very few to love.

A violet by a mossy stone,  
Half-hidden from the eye !  
Fair as a star, when only one  
8 Is shining in the sky.

She lived unknown, and few could know  
When Lucy ceased to be ;  
But she is in her grave, and, oh,  
12 The difference to me !

WORDSWORTH.

18A

The colour from the flower is gone,  
Which like thy sweet eyes smiled on me ;  
The odour from the flower is flown,  
Which breathed of thee, and only thee.

A withered, lifeless, vacant form,  
It lies on my abandoned breast,  
And mocks the heart which yet is warm  
With cold and silent rest.

I weep—my tears revive it not ; (18A)  
 I sigh—it breathes no more on me ;  
 Its mute and uncomplaining lot  
 Is such as mine should be.

SHELLEY, *On a Faded Violet*.

When I am dead, my dearest, 18B  
 Sing no sad songs for me ;  
 Plant thou no roses at my head,  
 Nor shady cypress tree :  
 Be the green grass above me  
 With showers and dewdrops wet ;  
 And if thou wilt, remember,  
 And if thou wilt, forget.

I shall not see the shadows,  
 I shall not feel the rain ;  
 I shall not hear the nightingale  
 Sing on, as if in pain :  
 And dreaming through the twilight  
 That doth not rise nor set,  
 Haply I may remember,  
 And haply may forget.

CHRISTINA ROSSETTI.

I asked my fair, one happy day, 19  
 What I should call her in my lay ;  
 By what sweet name from Rome or Greece :

4 Lalage, Neæra, Chloris,  
 Sappho, Lesbia, or Doris,  
 Arethusa or Lucrece.

“ Ah ! ” replied my gentle fair,  
 8 “ Belovèd, what are names but air ?  
 Choose thou whatever suits the line ;  
 Call me Sappho, call me Chloris,  
 Call me Lalage or Doris,  
 12 Only—only call me thine.”

S. T. COLERIDGE.

19A

My gentle Anne, whom heretofore,  
 When I was young, and thou no more  
 Than plaything for a nurse,  
 I danced and fondled on my knee,  
 A kitten both in size and glee,  
 I thank thee for my purse.

4

Gold pays the worth of all things here ;  
 But not of love—that gem's too dear  
 For richest rogues to win it ;  
 I ttherefore, as a proof of love,  
 Esteem thy present far above  
 The best things kept within it.

8

12

WILLIAM COWPER, *To my cousin, Anne Bodham, on receiving  
 from her a purse.*

19B

Too late I stay'd ! forgive the crime,  
 Unheeded flew the hours ;  
 How noiseless falls the foot of Time,  
 That only treads on flowers.  
 What eye with clear account remarks  
 The ebbing of his glass,  
 When all its sands are diamond sparks,  
 That dazzle as they pass ?

4

8

Ah ! who to sober measurement  
 Time's happy swiftness brings,  
 When birds of Paradise have lent  
 Their plumage for his wings ?

12

W. R. SPENCER, *To Lady Ann Hamilton.*

20

You're sitting on your window seat,  
 Beneath a cloudless moon ;  
 You hear a sound, that seems to wear  
 The semblance of a tune,  
 As if a broken fife should strive  
 To drown a cracked bassoon.

4

- (20)
- And nearer, nearer still, the tide  
 8 Of music seems to come,  
 There's something like a human voice,  
 And something like a drum ;  
 You sit in speechless agony, .  
 12 Until your ear is numb.
- Poor " Home, Sweet Home ! " should seem to be  
 A very dismal place ;  
 Your " Auld Acquaintance " all at once  
 16 Is altered in the face ;  
 Their discords sting through Burns and Moore,  
 Like hedgehogs dressed in lace.
- You think they are crusaders sent  
 20 From some infernal clime,  
 To pluck the eyes of Sentiment,  
 And dock the tail of Rhyme,  
 To crack the voice of Melody  
 24 And break the legs of Time.
- But hark ! the air again is still,  
 The music all is ground,  
 And silence, like a poultice, comes  
 28 To heal the blows of sound ;  
 It cannot be—it is—it is—  
 A hat is going round.

O. W. HOLMES, *The Music Grinders* (Extract).

- 20A
- It was a young maiden went forth to ride,  
 And there was a wooer to pace by her side ;  
 His horse was so little, and hers so high,  
 4 He thought his angel was up in the sky.
- His love was great, though his wit was small ;  
 He bade her ride easy—and that was all,  
 The very horses began to neigh—  
 8 Because their betters had nought to say.



(20A)

They rode by elm, and they rode by oak,  
 They rode by a churchyard, and then he spoke :  
 " My pretty maiden, if you'll agree,  
 You shall always amble through life with me." 12

The damsel answered him never a word,  
 But kicked the grey mare and away she spurred.  
 The wooer still followed behind the jade,  
 And enjoyed—like a wooer—the dust she made. 16

They rode through moss, and they rode through moor,  
 The gallant behind and the lass before ;  
 At last they came to a miry place,  
 And there the sad wooer gave up the chase. 20

Quoth he, " If my nag was better to ride,  
 I'd follow her over the world so wide,  
 Oh, it is not my love that begins to fail,  
 But I've lost the last glimpse of the grey mare's tail ! " 24

THOMAS HOOD, *Equestrian Courtship*.

20B

What Cato advises most certainly wise is,  
 Not always to labour, but sometimes to play,  
 To mingle sweet pleasure with thirst after treasure,  
 Indulging at night for the toils of the day. 4

And while the dull miser esteems himself wiser  
 His bags to increase, while his health does decay,  
 Our souls we enlighten, our fancy we brighten,  
 And pass the long evenings in pleasure away. 8

All cheerful and hearty, we set aside party,  
 With some tender fair the bright bumper is crown'd ;  
 Thus Bacchus invites us, and Venus delights us,  
 While care in an ocean of claret is drown'd. 12

See here's our physician—we know no ambition,  
 But where there's good wine and good company found :  
 That happy together, in spite of all weather,  
 'Tis sunshine and summer with us the year round. 16

HENRY CAREY, *Cato's Advice*.

## NOTES TO THE SPECIMENS

The references are to passage and line, and an asterisk implies that the word is treated elsewhere in the Notes.

It will be observed that in passage 1 only two lines intervene between lines 28 and 32. This is due to the fact that the passages in ordinary spelling (pp. 47-104) take up more space than in phonetic transcription (pp. 6-46), and that it has therefore occasionally been necessary to omit a number from the latter. Allowance must be made for this when referring to or from the Notes or Glossary.

### 1.

1. men: 2 24\*. *onə*: final *r* silent, before the pause. For the spelling *honor*, see *Sounds*, § 43·26. *ənd*: or [ænd], at the beginning of the breath group.

2. *təilwəin*: note the level stress; see *Sounds*, § 51·1. *ðæt*: for the various forms of *that*, see the Glossary. *impliment*: note [i] in second syllable, where the spelling has *e*; 2 27\*.

3. *kəpkə'z*: but *conquest* [kəpkwest], a "spelling-pronunciation"; the *u* should have remained mute in both words. See *Sounds*, § 26·4; and cp. *language*, where the *u* was wrongly introduced in the spelling, and then came to be pronounced. *mænz*: note that the vowel and [n] are both lengthened; contrast *manse* and cp. *sins* and *since*.

4. *tu*: the weak form [tə] is avoided in deliberate speech. *krukid*: or [-ed], see *Sounds*, § 24·13.

5. *wərin*: some prefer to use the voiceless [ʍ] or [hw] wherever the spelling has *wh* (e.g. *when*, *what*, *which*, *white*), except in *who*, *whom*, *whose*, *whole*. See *Sounds*, § 26·22. *notwiðstændiŋ*: also heard with [-wiθ]. *vərtju*: [vərtʃu] may also be heard, but is avoided in careful speech; 1 24\*, 2 15\*, 38\*. See *Sounds*, §§ 29·2, 45·51.

6. *ov*: notice the strong form, in deliberate speech; for other forms, see the Glossary.

7. *wəðə'tænd*: notice the level stress.

8. bisæld : some prefer a sound closer to [e] in the prefixes *be-*, *de-*, *en-*, *ex-*, *pre-*, *re-*; also in the endings *-less*, *-ness*, *-est* (2d singular of verbs and superlative), *-eth* (1 38\*), *-ed* (e.g. in *blessed*, *wicked*); *Sounds*, § 38·3. *for* : strong form, at beginning of *breath* group.
9. *bat* : emphatic, hence strong form; "all the more venerable."
10. *mæ* : some prefer always to add [ə], i.e. [mæə]. *rudnis* : see 1 8\*. *ænd* : or [ænd]. *bikəɪz* : in quicker speech [bikəz]; 1 8\*.
11. *mast* : in quicker speech [mæst] and before a consonant often [mas] (e.g. 5 55) or [mæs]; see *Sounds*, § 50·12. *piti* : *piteous* [pitɪəs, pitjəs]. *intritid* : 1 8\*. *æz* : full form at beginning of *breath* group; see *Sounds*, § 47·2.
12. *wəz* : or [wɒz], but this is a little heavy here. *bæk sou bent* : notice the three stresses, side by side.
13. *limz* : for the mute *b*, cp. *lamb*, *comb*, etc., *Sounds*, § 50·3. *ænd* : rather than [ænd], because the words joined are closely connected; 13 17\*, 15 9\*. *fiŋgəz* : for [ŋg], see *Sounds*, § 25·33. *difəɪmd* : 1 8\*.
14. *auə* : avoid [æə], which is not uncommon; see *Sounds*, § 40·3. *kɒnskript* : but *conscription* [kɒnskripʃn] or, usually, [kən-]. *ænd* : or [ænd].
15. *mæɪd* : in *mart* [mɑ:t] the vowel is shorter; see *Sounds*, § 37·32. *gɒdkrieitid* : notice the two stresses. The vowel in [gɒd] should be made neither quite short nor quite long, but intermediate between the vowels of *got* and *gaudy*; cp. 12 180\*, and see *Sounds*, § 43·11.
16. *but* and *was* appear in their weak forms, because we hurry on to the strongly stressed *not*. *bi*, the weak form, because there is so much between the stresses. The [i] here is shortened [ɪ], and is not lax like the vowel of [bit] which is strictly [ɪ]. See *Sounds*, § 47·122.
17. *inkrastid* : 1 8\*. *mast* : 1 11\*. *wið ðə* : a long [ð] or two separate [ð] sounds; in quick speech [wiðə]. *ædhi:znz* : quicker [əd-].
18. *difeismənts* : 1 8\*. *leibə* : cp. *əne* 1 1\*.
19. *wəz* : or [wɒz]. *tu* : 1 4\*. *ən* : not to be made too short.
20. *ɔ:t* : in quicker speech [ət] or [ət]. *dʒurti* : see *Sounds*, § 45·523. The strong stress on [aʊt] leads to the weakening of [əv]; see *Sounds*, § 47·2.
21. *təlist* : 1 8\*. *ɔ:ltugeðə* : in many compounds of *all*- there is a tendency to shorten the [ə], even in *also* (1 41\*) and in *almost*

(2 47\*), where the first syllable has the chief stress. As there is a slight pause after *altogether*, the final *r* is not pronounced.

23. seknd: do not slur the [d], as is often done in colloquial speech before consonants; the same applies to the *d* of *and*. Notice the three stressed syllables side by side. mɑ: : see 1 10\*.

24. hu:, fə: would be reduced in quicker speech. spiritjuəl: in quick speech often [-tʃu-], which even then is better avoided; see 1 5\*, 2 73\*.

25. bat: or [bət], hastening on to the emphatic [bred əv laɪf].

26. indevəriŋ: 1 8\*. tɔ:dz: many prefer [tuwɔ:dz] or [təwɔ:dz].

27. hɑ:məni: but *harmonious* [hɑ'mounjəs, -iəs]. riviliŋ: 1 8\*; *revelation* [revilei'n], cp. [impliment] 1 2\*. ækt: plural [æktz], not the careless [æks] often heard; see *Sounds*, § 50·12. ə; in quick speech [ə]; note the slightly longer vowel which this word has in the next line, where there is less to be uttered between the two stressed vowels; see *Sounds*, § 47·2.

28. haɪst: 1 8\*.

29. wen: 1 5\*. indevər: or [indeve], followed by a slight pause. ə: somewhat shortened form; weaker forms are [ə], [ə], see the Glossary. wæn: see *Sounds*, § 26·211; do not make this too short.

31. There are several words preceding the first stress, hence the weak forms of [wi:] and [kæn]. Note that here [wi] contains a shortened [ii], which is not the same as the lax [ɪ] in *wit*; see 1 16\*. kæn: in quicker utterance becomes [kn]; see the Glossary.

32. bət: weak form, though at the beginning of a breath group; as in 1:31 due to the fact that a number of sounds precede the first stress. hu: : strong form, because the word stands by itself; the adverbial phrase comes between *who* and *conquers*. See *Sounds*, § 47·2.

33. fər ʌs: in ordinary speech [fər ʌs] when the pronoun is emphasised, otherwise [fər əs]; see *Sounds*, § 47·141. pu'r: strictly [pu'r]; see the Glossary, and *Sounds*, § 45·3.

34. hɑ:bl: see *Sounds*, § 35·31. hæv: strong form; *have* is not the auxiliary verb here. mɑ:st: this has some stress.

35. glɔ:riəs: in this word (and in *glory*, *four*, *hoarse*, *mourn*, and some other words) some prefer to give a different vowel; see *Sounds*, § 43·221. fə him: in quicker speech [fə him]; with un-

stressed pronoun [fə him] or, more commonly, [fər im]. *ritein* : see 1 8\*.

36. *immərtælitɪ* : really a long [m] or double [m], with strong-weak-strong emission of breath; the lips are not separated during its utterance. In ordinary speech the [m] is not lengthened. See *Sounds*, § 22.32.

37. *digritɪz* : 1 8\*. *ənd dast* : only in very deliberate speech would the two [d] sounds be distinct.

38. *wɪf, wɪðə* : 1 5\*. *wɪnd* : some prefer [waɪnd] in solemn or poetic utterance; 13 1\*. *listiθ* : some prefer [-eθ]; see the rhymes in App. VI (4).

40. *junaitɪd* : cp. *union* [juːnjən]; the [ju-] is a shortened [ju], and the vowel is more tense than the [U] of *put*. *maɪt tɔɪl* : in quick speech we should have [məɪs]; 1 11\*.

41. *louɪst* : 1 8\*. *mænz* : 1 3\*. *oɪlsou* : 1 21\*.

42. *fə, səbləɪmə* : in quicker speech [fə, sə-]; *sublimity* [səblɪmɪtɪ].

43. *kud* : for other forms of *could* see the Glossary.

44. *eniweə* : 1 5\*. *bɪ* : or [bi] with shortened [i]; 1 16\*.

45. *splendə* : or [splendə] followed by a slight pause; 1 29\*.

46. *hevən* : or [hevən]; the former is more deliberate. In l. 33 the form [hevən] is more natural owing to the considerable number of syllables following the last stress, which leads to a quickening of the pace. *hæmblɪst* : 1 8\*. *deɪθs* : utter the consonants distinctly. *ov* : the strong form; there is little to utter between the two stresses; see *Sounds*, § 47.2.

47. *daɪknɪs* : 1 8\*.

## 2.

1. in *nou wei* : in quicker speech only *no* would be stressed. *wandə'ful* : in quicker speech [wandəfl].

2. *ʃud* : strong form; little intervenes between the two stresses, hence no shortening. In quicker speech it would be [ʃəd] or even [ʃd] or [ʃt]; see the Glossary. *ðæt kənekʃən* : in quicker speech [ðæt kənekʃən].

3. *ɑr* : with slight stress, otherwise [ər] or [ər]; see the Glossary. *ɪkwɪlənt* : for the pronunciation of *equ*-, see *Sounds*, § 41.17. *opɪnjən* : in quicker speech [ə-]. *wɪf* : 1 5\*.

4. *hæz bɪ'n* : in quicker speech [(h)əz bɪn]; 3 11\*. *ɪnkalkɪtɪd* : quicker [-kəl-] or [-kl-]; [ɪpk-] may also be heard, see *Sounds*,

§ 49.32. *ot* *oil*: not run together, as it is in *not at all* [nətətɔɪl], *an At-Home* (usually) [ənətəʊm]. *tainz*: the diphthong and [m] should not be too short, nor the diphthong nasalised; see *Sounds*, §§ 8.22, 49.32.

5. *evident*: quicker [-dnt].

6. *wailst*: 1 5\*. *lipkt tugeðə*: separate [t] sounds in careful speech; quicker [lip(k)təgeðə], see *Sounds*, § 50.15.

7. *komjunnikeit*: quicker [kə-]. *ov*: 1 46\*. *eni*: *Sounds*, §§ 39.11, 41.18. *ivil*: quicker [iɪvɪl]. *dizain*: 1 8\*.

8. *ineibld*: 1 8\*.

9. *kaunsəl*: quicker [kaʊnsɪl]. *council*, -*lor*, and *counsel*, -*lor*, are often pronounced alike; very careful speakers give [i] in the second syllable of *council*, -*lor*. The distinction between these words is a fairly recent one. and *tu*: [d] distinct in deliberate speech. *opouz*: quicker [ə-]; *opposition* [ɒpəziʃ(ə)n]. *junaɪtɪd*: see 1 40\*. *strepθ*: [strepθ] may also be heard; similarly [wɒmpθ, lepθ], see *Sounds*, §§ 22.34, 25.31. These forms are better avoided.

10. *wɛræz*, *wen*: 1 5\*. *kənsət*: quicker [kənsət]; *concerted* [kənsətɪd]. *ɔɪdɔ*: cp. [ɔnə] 1 1\*.

11. *ə*: 1 27\*. *Ansətɪn*: level stress, in deliberate speech; otherwise only a secondary stress on first syllable.

12. *rɪzɪstəns*: 1 8\*. *wɛə*: 1 5\*.

13. *ɑ* *not*: or [ɑː not]. *ɪtʃ* *ʌðəz*: in less deliberate speech [ɪtʃ] would have slightly weaker stress than [ʌðəz]. *nɔːr*: notice the half-length of the vowel.

14. *ot oil*: 2 4\*. *præktɪst*: *practice*, sb., [præktɪs], see *Sounds*, §§ 30.13, 40.21.

15. *mjuːtʃnəl*: in quick speech often [mjuːtʃʊəl]; 1 24\*. *ənd*: 2 9\*. *dispoziʃnz*: usually [dɪspə-].

16. *bɪznɪs*: 1 8\*; *Sounds*, §§ 38.32, 42.15. *pɔːsənəl*: quicker [pɔːsnəl]. *kənfaɪdəns*: quicker [-dɪns]; 2 5\*.

17. *frendʃɪp*: do not slur the *d*, as is often done in colloquial speech. Similarly *grandfather* often becomes [grænfaðə]; *handkerchief* is always [hæpkətʃɪf]; see *Sounds*, § 50.11. *interest*: ordinarily [ɪntrɪst]. *səbsɪstɪp*: quicker [səb-].

19. *ðæt*: as being at the beginning of the breath group; or [ðət], shortened, because so much precedes the first stress.

20. *juːnɪfɔːmɪtɪ*: 1 40\*. *ɔːr*: 1 27\*. *efɪkəsi*: *efficacious* [efɪkeɪʃəs].

22. ædiŋ: *addition* [ædiʃ(ə)n].
- 22, 23. tu θə, əv ðə, əv it: in quicker speech [tə θə, əv ðə, əv it]. 'houl: see *Sounds*, § 26·6. hæz: 1 34\*.
23. ju:s: but vb. *use* [ju:z]; see *Sounds*, § 30·13. Note [ai ju:zd it], but [ai ju:stə dui:t], the [zd] becoming voiceless before [t]; see *Sounds*, § 49·3. Before the voiceless consonant the [u:] is somewhat shortened. greitist: 1 8\*. houlli: with long [l], in deliberate speech; so always in *solely* [soulli]. The [l] is shorter in *holy* [houli]. See *Sounds*, § 33·4.
24. mæn: if stressed, it would have the sense of "no real man, no true man." hu: somewhat shortened (in quicker speech it would be [hu]), because so much precedes the first stress; see *Sounds*, § 47·2.
25. veingləri: 1 35\*. inθju:ziæzm: 1 8\*; [-θu:] is becoming common, see *Sounds*, § 45·523. kæn: strong form at beginning of breath group; quicker [kən, kn], see the Glossary. flæθə himself: in quicker speech more often [flæθər imself].
27. ʌnsistimætik: notice the lax [i] sound of the third syllable, where the spelling has *e*; cp. [impliment] 1 2. Some prefer [ə] or actually [e]. *System* is [sistem]. indevə'z: 1 8\*. ɔr əv: quicker [ər əv]; but the phrase is uncommon, which naturally leads to slower utterance. pauə: 1 14\*. difɜ:t, dizainz: 1 8\*. sætl: *subtlety* [sætlɪ]; see *Sounds*, § 22·21.
28. junaitid: 1 40\*. kəbælz: note the stress. -əs si-: distinct consonants in careful speech.
29. bæd: long vowel, so also in *glad*, *mad*, *sad*. The vowel is shorter in *cad*, *fad*, *lad*. See *Sounds*, § 39·12. kəmbain: quicker [kəm-]; sb. [kəmbain] (*Sounds*, § 51·2); *combination* [kəmbinei-(ə)n]. məst: emphatic. əsouʃieit: but *association* [əsousieɪ-(ə)n], preferred by careful speakers to [-ʃieɪn]; so also *appreciate* [əpri:ʃieɪt], *appreciation* [əpri:ʃieɪ-(ə)n]. See *Sounds*, § 29·22.
30. wæn: 1 29\*. sækrifais: see *Sounds*, § 30·15.
31. kəntemptibl: or [-mt-]; so also in *empty*, *jumped*, *attempt*, and final *-mpt*, *-mption* generally; see *Sounds*, § 50·14.
32. inɒf: some say [enɒf].
33. ðæt: strong form at beginning of breath group. The conjunction is often [ðət].
34. hi: quicker [hi'] (cp. l. 37) or [hi], with shortened [i], not the lax vowel of *hit* [hit]; 1 31\*.
35. ɪvɪl: 2 7\*. ækt: 1 27\*. əlweiz: this form is also heard

- in conversation; but [ɔɪlwəz] and [ɔɪlwɪz] are more common.  
 tu hiz: quicker [tə hiz] or [tu iz]. kənʃns: see *Sounds*, § 29.1.  
 36. ɪvən: quicker [ɪvɪn]. əɡeɪnst: see *Sounds*, § 41.181.  
 37. əprɪhendɪd: 2 27\*. prədʒudɪʃl: *prejudice* [prədʒudɪs], *prejudice* [prɪdʒʌdʒ]. ɪntərəsts: 2 17\*.  
 38. ɪnnəkʃəs: see what was said about [ɪmməʊtəli], 1 36\*, and *Sounds*, § 24.32. ɪnefektʃuəl: in conversation often [-tʃuəl], see 1 24\*; also with [ɪnɪf]. kærəktə: [kærɪktə] is perhaps more common now.  
 39. əpən: in quicker speech often [əpən]. əv: there is a slight pause before this. əpələdʒi: *apologetic* [əpələdʒetɪk]. ənd: 2 9\*.  
 40. əv (twice): a slight pause before the first [əv]; the second is between two stressed syllables.  
 41. ʌt: demonstrative and emphatic. dɪməʊndz (3 19\*), rɪkwəɪz: 1 8\*. Avoid [rɪkwəʊz], see *Sounds*, § 40.3.  
 42. raɪt: *righteous* [raɪtʃəs]; see *Sounds*, § 29.2. bi: 1 44\*. bət: strong form, in deliberate speech.  
 43. prɪvələnt: *prevail* [prɪveɪl]. ɪvɪl: 2 7\*.  
 44. dɪtektɪd, dɪfɪnɪd: 1 8\*.  
 45. ɒmits tu: quicker [ɒmits tə].  
 46. ɪfekt: some say [efekt]. frəstreɪts: some stress the second syllable [frəstreɪt].  
 47. əlmoʊst əz matʃ: a good deal intervenes between the two stresses, hence the shortened [əz]; [æz] at beginning of next breath group. There is a tendency to shorten the [ɔɪ] of *almost*; 1 21\*. hi: [hɪ] shortened, because so much precedes the first stress.  
 48. fɔrməli: only in deliberate speech is there any difference in pronunciation between *formally* and *formerly* (which then has [-ɔli], e.g. in 6 7). bɪtreɪd: 1 8\*. ʃʊəli: strictly not [u] but [ʊ]; avoid [ʃɔli]; see *Sounds*, § 45.3. veri: might be stressed [veri].  
 49. rəʃənəl: for *ration, nation, national*, etc., see *Sounds*, § 41.3. ʌt hi hæz: quicker [ʌt (h)ɪ (h)æz].  
 50. bət hæz: quicker [bət hæz] or [bət əz].  
 52. prɒdʌktɪv: quicker [prə-]. Note *product* [prədəkt]; *produce* (sb.) [prədʒʊs], (vb.) [prədʒʊ:s]; see *Sounds*, §§ 44.42, 51.2. kɒnsɪkwəns: for the [ɪ], 2 27\*.  
 53. du: not: in ordinary conversation [daʊnt]. biheɪvə: 1 8\*. A slight pause after the word, hence *r* not pronounced. meni: but *manifold* [mænɪfəʊld]; see *Sounds*, § 39.11.



55. *vertju*: 1 5\*. *hju:mə*: the pronunciation [ju:mə] is still sometimes heard; 8 II. 5\*. See *Sounds*, § 35·31.
56. *ædmit*: a fuller vowel than [ə], almost [æ], is given by some, in deliberate speech.
57. *ækwaɪə*: 2 41\*. *kənʃədərəsɪz*: quicker [kən-]. *nərou*: almost [nəro], in quick speech; careless [nəre]. See *Sounds*, § 44·401.
58. *ðæt ðei ɔ'r æpt tu*: quicker [ðæt ðei ər (or: ðer) æpt tə].
59. *ov*: there is a slight pause before this word. The group *The idea of it* is often pronounced [ði aɪdɪə ʊv ɪt], even by educated people; but this insertion of [r] is not to be imitated. See *Sounds*, § 32·422. *ðis s-*: not really two separate [s] sounds, but a long [s] that is strong-weak-strong.
60. *pɑ:ʃəl*: note *partiality* [pɑ:ʃiælɪti], where the first *i* is pronounced; see *Sounds*, § 29·1. *bət*: stressed, because standing alone; a subordinate clause separates it from the words to which it belongs; 1 32\*.
61. *sɪtʃueɪʃən*: or [-ʃn], followed by a slight pause. *nesəsəri*: or [nesɪsəri]; *necessitate* [nesesɪteɪt] or [ni-].
62. *frəm*: a slight pause before this; quicker [frəm]. *ətendənt*: quicker [-dnt].
63. *fə'trɪs*: some prefer [-es].
64. *ɛə*: 1 1\*; *aerate* [eɪəreɪt, ɛər-], *aerial* [eɪ'ɪriəl, ɛər-]. *ɔfisər*: no longer with [ɔ]; see *Sounds*, § 43·12.
65. *əblaɪdʒd tu bi*: quicker [əblaɪdʒd tə bi]; 1 16\*. *mæst nɒt*: [mæst nɒt] is possible, but would be less natural.
66. *dɪzəɪt*: 1 8\*, 9 17\*. *prɒfɛsən*: quicker [prə-].
67. *ɪkseptɪŋ*: 1 8\*. *glɔ:riəs*: 1 35\*. *ɔ*: 1 27\*. *souldʒə*: see *Sounds*, § 34·1. *seɪkrɪd*: some prefer [-ed].
68. *pɑ:tɪkjələ*: or [pɑ-]; in quick speech [pɑ:tɪkjələ], carelessly [p'ɪklə].
69. *vəɪsɪz*: *vicious* [viʃəs]. *əgeɪnst*: see *Sounds*, § 41·181.
71. *nɔ:r ɔ*: quicker [nɔr ə].
72. *ɪndɪvɪdʒuəl*: not [-dʒuəl], which is sometimes heard: 1 24\*.
73. *neɪtʃə*: see *Sounds*, §§ 29·2, 45·51; [neɪtʃə] may be heard only in very precise speech; [nætʃərəl] and [nætʃərəl] are perhaps a little more frequent, beside the common [nætʃərəl] and [nætʃərəl]. *esənʃəli*: in ordinary speech often with initial [i-].
74. *ov*: a slight pause before this word.

75. *didʒenəreit*: 1 8\*.  
 77. *əlsou*: 1 21\*. *wi:*: 1 31\*. *æz wel . . . æz*: but [ai mei əz wel du: it].  
 78. *rigərdz*: 1 8\*. *ənd*: 2 9\*. *tu meik . . .*: notice four consecutive stresses; in quicker speech *men* might be unstressed.  
 79. *bəd*: 2 29\*.

## 3.

1. *rimeiniŋ*: 1 8\*. *trænʒæk*{nz: some say [træns-]; see *Sounds*, § 30.151. *rein*: for other cases of the loss of *g*, see *Sounds*, §§ 25.22, 50.15, 50.4. *ɑ:*: at the beginning of the breath-group. In very quick reading the whole sentence would form one group only, and we should then have [ə]. *naɪðə*: now much more common than [ni:ðə]; see *Sounds*, § 40.61.  
 2. *impərtənt*: ordinarily [-tnt]. *wə:*: *warrior* [wəriə(r)]; 13 33\* and *Sounds*, § 26.5. *kəntɪnjʊd*: a fuller vowel in the first syllable, in very deliberate speech.  
 3. *əge(i)nst*: see *Sounds*, § 41.181. *wɪð səkses*: for [-ð s-] see *Sounds*, § 31.01.  
 4. The foreigner who hesitates in reading numbers, should give himself some practice, until the sight of a number immediately suggests the English words for it. *sɪkstɪn*: in quicker speech only the first syllable would be stressed here. *əpɪəd*: remember that this is the lax [ɪ] lengthened; see *Sounds*, § 42.3.  
 5. *ənd*, *əv*: more weak forms will be found in this piece than in the earlier ones, which were oratorical. *æbsəl(j)ʊt*: the form without [j] is now increasingly common, especially in the adverb [æbsəlʊtli]; see *Sounds*, § 45.521.  
 6. *fɔ:tʃʊnz*: a "precise" form; usually [fɔ:tʃʊnz] or [fɔ:tʃ(ə)nz]; see 1 5\*, 24\*, 2 15\*, 73\*. *bat*: strong form, at beginning of sentence.  
 7. *ɪlɪzəbəθ*: some prefer [e-].  
 8. In quicker reading there would be no pause after *satisfaction*. *frem*: weak form of [frəm]. *fɔ:tʃʊnət*: in quick speech generally [fɔ:tʃnɪt]. *ʃi*: reduced [ɪi]; 1 31\*, 44\*, 2 34\*. *had*: see the Glossary for the various forms of *had*.  
 9. *prəfaʊnd*: quicker [prə-]. *melənkeɪli*: in older English with a stress on the third syllable also; in Milton it rhymes with *holy*. *ədvaɪntɪdʒɪz*: *advantageous* [ədvaɪnteɪdʒəs] (*Sounds*, § 37.311), *disadvantage* [dɪsədvaɪntɪdʒɪz].

10. hæ': slightly stressed; but [hæ] might also be used. fætjun: 3 6\*. glɔrɪz: 1 35\*. prɒspərəs: *prosperity* [prɒspərɪti].
11. wɔr, ɔr: short, if read more quickly; so also [bɪn], with shortened [ɪ], in l. 12. Many use [bɪn] in all cases; see *Sounds*, § 42·21. ɔneɪbl: in quicker speech with stress only on the second syllable.
12. hæz: see the Glossary for the various forms of *has*. veɪriəs: *variety* [vəraɪəti], *variegate* [veɪrɪgeɪt]; see *Sounds*, § 40·51.
13. pɔrtɪkjʊləli: 2 68\*. kəmpəʃk(n): or [kəm-]. feɪt: *fatal* [feɪt(ə)l], *fatality* [fə'tælɪti]. esɪks: some would prefer [eseks].
14. nætʃərəl: 2 73\*. rɪzəlt, dɪzɪz (see *Sounds*, § 30·151): 1 8\*. ould eɪdʒ: note the level stress; also in l. 15, wɔɪn aut.
15. maɪnd: diphthong and [n] long; diphthong not nasalised, see 2 4\*.
16. Note the stresses. ʤæt: in quicker speech [ʤət].
17. vɪzɪbli: [-əbli] is often heard in this and similar words, but is better avoided, see *Sounds*, § 42·13; *vision* [vɪʒ(ə)n], see *Sounds*, § 29·3. kaʊnsəl: or [kaʊnsɪl]; 2 9\*.
18. ædmɪrəl: *Admiralty* [ædmɪrəlti]. sekreteri: quicker [-tri]. tu: in slow reading the weak form [tə] is not often heard; and only in very quick speech does [tə] occur before vowels.
19. ɔnsə'd: in many parts of England [æ] or [a] is preferred to [ɑ] in *answer*, *dance*, *demand*, *after*, *laugh*, *ask*, *master*, *last*, *bath*, and other cases in which the vowel is followed by [n, f, s, θ]. See *Sounds*, § 37·22. For the loss of *w*, see *Sounds*, § 50·2.
20. ʤæt: strong form, because standing between pauses; 2 33\*. æz: in the sense of *since*, the strong form of *as* is used in careful speech; but it would be [əz su:n əz ʃi held...].
21. dɪzaɪə'd: 2 41\*. sesɪl: the Christian name *Cecil* is usually pronounced [sesl]; so also in *Hotel Cecil*.
22. rɪ-, ɪks-: 1 8\*; *explanatory* [ɪkspləneɪt(ə)rɪ]. mɔ': reduced form of *more*; 1 10\*.
23. səbdʒəɪnd: or [səb-]; words like this, which are felt to be rare, are often uttered more slowly. ʤæt ʃi wud: in quicker speech [ʤæt ʃi wəd], quicker still [ʤæt ʃi(ɪ)d].
24. ʃud: quicker [ʃəd]. bət: or [bat]. nɪ'rɪst: for [ɪ], see *Sounds*, § 42·3; [-ɪst] 1 8\*.
25. ədvaɪz: *advice* [ədvaɪs]; see *Sounds*, § 30·13. ɑtʃ-: but observe *archangel* [ɑrkeɪn(d)ʒ(ə)l], *archi-* [ɑ:kɪ-] in *architect*, *archipelago*, *architrave*, and *archive* [ɑrkaɪv]; see *Sounds*, § 25·12.

26. *kæntəberi*: [-bri] and [-beri] may also be heard. *god*: see 1 15\*.

27. *riplaid*: 1 8\*. *ðæt* [i]: reduced, because we hasten on to the emphatic *did*.

28. *wondə*: see *Sounds*, § 26.5. from him: the pronoun is stressed, otherwise we should have [frəm (h)im]; 1 33\*. *hə* vois . . . : note the stresses. *aftə*: 3 19\*.

29. *liðəɪdʒik*: some would prefer [le-]; *lethargy* [ləθə'dʒi].

31. *sam*: stressed; compare [səm əv maɪ frendz liv in the kantri] and [aɪ vɪzɪtɪd səm frendz]. *ikspeɪə'd dʒentli*: a slight pause between the words, so that the [d] sounds may be distinct. *ikspeɪəd*: 1 8\*; 2 41\*.

33. *ji'r*: some say [jə(r)]; see *Sounds*, § 42.32. *fərtɪfɪθ*: but [in ðə fərtɪfɪθ jɪə], where the third syllable of the numeral would only be stressed in very deliberate speech. *mɑ:tʃ* *twentɪfəθ*: but [ðə twentɪfəθ əv mɑ:tʃ]; similarly [hi ɪz fɪftɪm], but [hi geɪv mi fɪftɪm ʃɪlɪŋz]. See *Sounds*, § 51.3. *sɪkstɪm*: see 3 4\*; the words here are naturally spoken more quickly.

34. *ɑ:* or [ɑ]; in quicker speech [ə]. *pə'seɪnɪdʒɪz*: quicker [pə:sn-]. *histori*: quicker [hɪstri]; *historical* [hɪstərɪkl], but generally *an historical novel* [ən (h)ɪstərɪkl nəv(ə)l]. See *Sounds*, § 35.32. *hu' hæv bɪn*: quicker [hu həv bɪn]; but this second section of the passage is particularly impressive, and the reader would tend to be very deliberate here.

35. *ɪkspəʊzd*: 1 8\*. *kæləmni*: but *calumniate* [kələmniət]. *enɪmɪz*: 2 27\*.

36. *frendz*: articulate the consonants clearly; 10 10\*. *ðæn*: quicker [ðən].

38. *əɪlməʊst*: 2 47\*. *jʌnənɪməs*: but *unanimity* [ju'nənɪmɪti, -nən-], cp. *magnanimity* [mægnənɪmɪti] (l. 40), beside *magnanimous* [mægnənɪməs, mə-].

39. *vɪɡə*: *vigorous* [vɪɡərəs]. *kənstənsɪ*: quicker [-tnsɪ].

40. *pəʊntreɪn*: 2 27\*.

41. *haɪst*: 1 8\*. *əpiə*: 3 4\*. *nɒt tu*: it is almost pedantic to give two distinct [t] sounds here.

42. *sə'paɪst*: 3 19\*.

43. *kəndəkt*: but the verb is [kəndəkt, kn-] (*Sounds*, § 51.2), and *conductive* is [kəndʒʊsɪv, kən-]. *ɪm'piəriəs*: cp. *əpi'əd*, 3 4\*.

44. *həv*: the usual form of unstressed *have*; see the Glossary.

rəkʷizit: notice the stress; similarly *exquisite* [eksʷkwizit], sometimes wrongly stressed on the second syllable; see *Sounds*, § 40·26.

45. pə'fekt: but the verb is [pə'fekt], and noun *perfection* [pə'fekt(ə)n]. kærəktə: 2 38\*.

46. strɒŋgə: cp. *longer* [lɒŋgə]; avoid [strɒŋg, lɒŋg] for *strong, long*; see *Sounds*, § 25·33.

47. prɪvɪntɪd, ɪksəs, ɪgzempt (l. 48): 1 8\*.

48. heroɪzm: and *heroine* [heroɪn], but *heroic* [he- or hi-ro(u)ɪk]; *hero* is [hi'rɒu]. tɪmɪrɪtɪ: some prefer [te-]. frʊgəlɪtɪ: *frugal* [frʊg(ə)l].

49. ævərɪs: see *Sounds*, § 40·21; *avaricious* [ævərɪʃəs].

51. iːkwəl: *equality* [i(ː)kwəlɪtɪ]; for the pronunciation of *equ*, see *Sounds*, § 41·17. kɛ'r: perhaps better [kɛ'ə], followed by a slight pause.

53. dɪzaɪər: 2 41\*: *desiderate* [dɪsɪdɪreɪt, dɪz-]; see *Sounds*, § 30·151. ædmɪreɪʃn: or with [-mər-]; *admire* [ədmaɪə(r)]; *admirable* [ədmaɪəb(ə)l].

54. æŋgə: fɔr [ŋg], see *Sounds*, § 25·33.

## 4.

1. aɪ: some say [aɪ], which has an inferior effect. wɪ: 1 31\*; cp. [bi] 1 44\*, [hi] 2 34\*, 47\*, [ʃi] 3 8\*. sɑmtaɪmz: or, with some emphasis, [sɑmtaɪmz].

2. tə bɪ: note the weak forms (1 16\*); see how much comes between the stresses. kəmitɪz and əfɪʃlɪz (l. 3) have stronger stress than the preceding *-ing* forms. An [ɔːgənəɪzɪŋ kəmitɪ], with the chief stress on the first word, is a committee which organises.

3. əfɪʃlɪz: *office* [ɔfɪs], *officiate* [o-, ə-fɪʃɪeɪt] (see *Sounds*, § 29·22). rɪdʒənɪreɪt: 1 8\*. səsaɪəti: in precise speech [səsaɪəti]; similarly in the case of *political* (l. 4). Note *social* [souʃ(ə)l].

4. njuː, see *Sounds*, § 45·523. frəntʃaɪzɪz: or without [t], which is perhaps more common; similarly in [ɔreɪn(d)zmənts] the [d] is often omitted. See *Sounds*, §§ 29·21, 29·41.

5. lɛdʒɪsleɪʃn: *legislate* [lɛdʒɪsleɪt], *legislature* [lɛdʒɪsleɪtjə(r), -tʃə(r)]. rɪəl: with lengthened [ɪ]; avoid the pronunciation [rɪl] with the same vowel as in *need*, see *Sounds*, § 42·3. ʃʊd: or [ʃəd].

6. sam meikip: one long [m]; 1 36\*. rimeikip: or [ri:meikip], with two stresses; unusual words are often pronounced more deliberately. For the pronunciation of *re-* see *Sounds*, § 41·16.
7. truist: 1 8\*. wud: better here than [wad], because of [wɔ:k] just before; see *Sounds*, § 47·2. tɔ: or [tu] here also. promout: or [prɔ-]. kaltʃə: some very cultured people say [kaltʃə], 2 73\*; or even [kaltʃə] (see *Sounds*, § 38·22).
8. individjuəl; 2 72\*. nɔ: emphatic negative, = *and do not*. əs: weak form of [AS].
9. ɔ:lweiz: 2 35\*. divainist: 1 8\*; *divinity* [diviniti]. get: see 5 32\*.
10. sam: the strong form is used in this expression; 3 31\*.
11. (h)iz: it would be not unnatural to drop the [h], especially as the next word begins with one; so, usually, [gɪv ðɪm hɪz bu:k] or even with [ɪm ɪz]. faɪnə . . . : when such noteworthy words are spoken, they are often separated a little ("spaced out") for emphasis; and this suffices to prevent the carrying over of the final *r*. For the same reason *or* tends to have a fairly strong form here. inspireɪn: [-spɜ-] may also be heard.
12. him: or [ɪm].
13. frəm ju: 1 33\*. ju: shortened [ju:], not with the lax vowel [ʊ]; cp. shortened [hu:] 2 24. If *you* were emphasised we should have [frəm ju:]. In colloquial speech [ju] may become [jə]; see the Glossary.
14. bizi: 2 16\*. sɜ:kəl: *circular* [sɜ:kjələ(r)].
15. hi: 2 34\*. neɪbəʔ: 9 10\*.
16. frendz: 3 36\*. brɛθ: plural [brɛθs], vb. *breathe* [brɪð]; see *Sounds*, § 31·12.
17. him: or [ɪm]. hu: kæn tel: quicker [hu: kn tel].
18. prɔvaɪdɪd: in precise speech [prɔ-]; *provident* [prɔvɪd(ə)nt], *provision* [prɔ-, prɔ-vɪz(ə)n]. fɔ: the strong form of *for*, *to*, *at*, *of*, *from* is used when they appear at the end of a sentence; as in [wɜr ə ju gəʊpɪ tu? . . . steɪn æt? . . . kəmɪŋ frəm?]; see *Sounds*, § 47·141.
19. kn: the weak form may stand here, because so much comes between the stresses; but [kæn] might also be used. prɪdɪkt: see 1 8\*. wɛ'rəntu: 1 5\*. meɪ nɔt: [meɪnt] would be quite unsuitable here.
20. wəns: see *Sounds*, §§ 24·122, 26·211. juə: strictly with [ʊ];

for various forms of *your* see the Glossary. In careful speech the forms with [ə] or [ɔ] are avoided. immortl: 1 36\*.

21. skɔlptʃə'z, piktʃə'z: these are the generally accepted forms; see 2 73\*.

22. noublast: 1 8\*. pouemz: ordinarily [pouimz]; poet [po(u)it], sometimes with [-et], poetic [po(u)etik], poesy [pouizi], but [pouisi] is also heard; see *Sounds*, § 30·151.

23. fə'gəʔən: quicker [fəgəʔn]; more precisely [fə'gəʔən]. pju'rɪfaiɪŋ: not the vowel of pool [puil], but the long sound of the [ʊ] in put. eliveitɪŋ: 2 27\*. ifekt: 2 46\*.

24. hjumən: but humane [hjumein], humanity [hjumæniti].

25. hevnz: [hevənz] might also be heard, in impressive speech; see 1 46\*. rimuɪvd: 1 8\*.

## 5.

1. indevə'z: 1 8\*. Note the weak forms; the foreigner is warned that unless he is a fluent speaker it is best always to pronounce the [h] sounds that are bracketed in the text. egrɪəbl: this is strictly [ɪ], the lax sound; see *Sounds*, § 42·3.

2. səsaɪti: 4 3\*. əfn: some say [əfn]; and some extremely precise speakers take (but do not give) pleasure in saying [əftən]. See *Sounds*, § 50·12.

3. hu: 2 24\*. eim: with less stress than [moust]; but it might also be read with the same stress.

4. mæn: 2 24\*. hi ʃud nɔt: or [ʃud nɔt]; or quicker [ʃudnt] or [ʃəd nɔt].

5. ingrouz: 1 8\*. houl tɔk: the second word might also be stressed. tɔk: for the loss of l, see *Sounds*, § 33·5.

6. fə: after a pause of some length this form of the conjunction is more common than [fə]. distroiz: 1 8\*. veri: might receive as strong a stress as [esns]. esns: 2 73\*.

7. wit: 1 5\*. wi: emphatic, for contrast. ʃəd trai: quicker [ʃetrai]; 2 2\*.

8. tu: ən(d) frou: in such common expressions the [d] is usually dropped, when the word following begins with a consonant. Similarly, as a rule, [bred ən bətə, kɔp ən sə:sə]; but [in ənd aʊt], where the [d] is only dropped in very colloquial speech. Cp. 7 10\*, 12 247\*.

9. tu: with a slight pause before it; or [tə] without such pause. ðən: preferably the reduced form; the two strong stresses lead to the two intervening syllables being uttered lightly. siz: note *seizure* [si:zə(r)] (see *Sounds*, § 29.3).
10. bifə'r: might receive as much stress as [draiv]; 1 8\*. laikwaiz: level stress; but [laikwaiz] might also be used, with less stress on the second part. wi: 5 7\*. bi: see 1 16\*.
11. mæ'tər: no pause after this word, hence r pronounced. diskə:s: but the verb is [tu diskə:s] (*Sounds*, § 51.2); note also *discursive* [diskə:siv]. kəm'pəni: quicker [kəm'pni].
12. tɔ:k: might also be given with less stress than [grɪk]. laɪst (3 19\*) nju: both words might be stressed.
13. mɪ'tɪp: this word might be stressed.
15. bət: full form, at beginning of sentence. mə': a reduced form of [mər]; much comes between the stresses.
16. ðən: or [ðæn]. pikju'liəritiz: some prefer [pe-].
17. əkwaiəd: 2 41\*. difikəltli: easier to pronounce than [-kltli]. kəpkəd: 1 3\*. ən: note loss of [d]; some would prefer to keep it even in such a case, but to sound it necessitates a pause, which makes the interval between the stresses still longer.
18. tu: here better than [tə], because it follows [-də]. truə: see *Sounds*, § 45.31.
19. preznt: but vb. [prɪzənt] (16A 5); see *Sounds*, § 51.2. injumə'reit: 1 8\*.
20. ə: 1 29\*. moust: in colloquial speech the t is often dropped when the next word begins with a consonant; 11B 6\*. ənd: strong form, at beginning of sentence.
21. tə: or [tu]. teik: might also be read with less stress than [nautis]. bə'fʌnz: or, emphasising the whole word more, [bə'fʌnz].
22. æti... meikə'z: the speaker dwells on these words, otherwise the second and third of the four stresses would have sufficed. The words being spoken slowly, it is better to retain the d of *and*. əkəm'pəni: 5 11\*.
23. pikjuiljə: 5 16\*. dʒestʃə: 2 73\*, 4 7\*; *gesticulate* [dʒestɪk-juleit].
24. əv: the weak form is more natural, when so much comes between the stresses; see *Sounds*, § 47.2.



25. ængri: for [ɒg], see *Sounds*, § 25·33. rai: note *awry* [ərai]. mauθ: but plural [mauðz], verb *mouthe* [mauð]; cp. *wreath* [ri:θ], pl. [ri:ðz], vb. *wreathe* [ri:ð], and see *Sounds*, § 31·12. keipə: a slight pause before [ə], hence *r* not pronounced.

27. elokwəns: quicker [elə-].

28. pəstʃə: 2 73\*. kændəmd: for the loss of *n*, see *Sounds*, § 50·3; *condemnation* [kəndemneiʃ(ə)n]. tu: here better than [tə], because of the following vowels. kənvəs: slower [kən-]; the sb. and adj. are [kənvəs]. See *Sounds*, § 51·2.

29. dām: for the loss of *b*, see *Sounds*, § 50·3. ðər: note the reduced form. In moderately quick speech the two [ð] sounds would become one.

31. æz: full form after the pause; 1 11\*. ən(d) sm-: the dropping of *d* would be natural here, serving to reduce the number of consonants.

32. hu: reduced form of [hu:], 2 24\*; we hurry on to the first stress. pritli: observe how *pretty* is pronounced; and note that [git] for [get] is also heard, but is not considered good; cp. 12 81\*, and *Sounds*, § 41·11. əf: some prefer [ɔ:f] or [ɔ:f]; cp. *often* 5 2\*, and *Sounds*, § 43·12. təgeðə: or [tu-].

33. bitwi:n: 1 8\*.

34. wi: 1 31\*. laikwaiz: 5 10\*. əfektid: *affectation* [əfek-teiʃ(ə)n], sometimes heard with [-fikt-].

35. ɑ: or [ə]; 1 29\*. əf: 5 32\*.

36. pikju:lʃə: 5 16\*. əv vɔis: a long [v] is more natural than two separate [v] sounds, which would necessitate a slight pause. dʒestʃə: 2 73\*, 4 7\*. ðər: note the shortened form of *their*.

37. retʃid: see *Sounds*, § 24·13. imiteitəz: *imitation* [imi-teiʃ(ə)n], *inimitable* [inimitəb(ə)l]. ðæt: strong form, because the word stands alone. bæd: 2 29\*.

39. fəist tə: or with a slight pause after [fəist], in which case this word receives more stress and the [t] sounds are separately pronounced. rait: for the loss of *w*, see *Sounds*, § 50·2.

40. piktʃə: 2 73\*. kən: 1 31\*. eni: or [eni]. laiknis: see 1 8\*.

41. elokju:ʃən: or [elək-]; 5 27\*.

43. kənsidə: *consideration* [kənsidəreiʃ(ə)n, kən-]. profest: quicker [prə-].

44. emfætikl: some say [im-]; *emphasis*, *-ise* [emfəsis, -aiz]. pres: *pressure* [presə(r)].

45. *iksesiv*: 1 8\*. *viiməns*: cp. *vehicle* [viik(ə)] ; some pronounce the *h* in these words, but this is generally regarded as pedantic; see *Sounds*, § 35·31. *enədʒi*: *energetic* [enədʒetik].
47. *ɔrətə'z*: *oratory* [ɔrət(ə)ri], *oratorical* [ɔrətərik(ə)]. *distɪŋkt* . . . : the reader here stresses every syllable, in imitation of the "emphatical" speakers.
48. *ænd fəis* . . . : the same excess of stressing. *iks* : 1 8\*.
49. *ði*: similarly we use the strong forms [ei, æn] when speaking of the words "a, an"; cp. [ai sed ei mæn, nɒt ði: mæn]; see *Sounds*, § 47·2. *signifiknt*: *signify* [signifai], *signification* [signifikei(ə)n].
50. *kəndʒəpksən*: or with [-ɪʃ-], see *Sounds*, § 50·15. *sɪm tə*: or [sɪm tu], with the fuller form of the preposition, as it alone comes between the two stresses.
51. *tu*: or [tə].
52. *iə'z*: the variant [jəz] is better avoided; see *Sounds*, § 42·32.
53. [ʊd] or [ʊd]. *sɪrɪndʒ*: or [sɪrɪŋʒ], perhaps more common; see *Sounds*, § 29·41.
54. *wə*: [wəə] is also heard. *əv*: or [əv], perhaps better here, as the neighbouring vowels are [ə] sounds. *θru'*: somewhat shortened form. *hi'rɪp* trampit: chief stress on the word which specifies; 4 2\*.
55. *mas(t)*: 1 11\*. *kənfes*: *confession* (kənfe(ə)n]. *əm*: the common form of unstressed [əm]; shorter still, [m]; see the Glossary. *ɪkwəli*: 3 51\*. *əfendɪd*: more deliberately [o]; *offence* [əfens, o-].
56. *wɪð ðə*: only one [ð] sound here, in ordinary speech. *wɪspərə'z*: 1 5\*. *hu*: 2 24\*. *tə*: or [tu], between the stresses. *fænsi*: see *Sounds*, § 27·101.
57. *sou*: or [sou]. *klous*: the adj. and adv.; the verb is [klouz] (13 35); see *Sounds*, § 30·13. *tə ju*: both words shortened after the strong stress [klous]; see *Sounds*, § 47·2.
59. *seɪ*: cp. *says* [sez]; see *Sounds*, §§ 41·18, ·22.
60. *ɔrækjʊlə*: *oracle* [ɔrək(ə)l] (*Sounds*, § 38·21). *əblaɪdʒd*: see 2 65\*. *tə*: or [tu].
62. *wɪsprɪp*: or [wɪspəriɪp]; 1 5\*.

## 6.

1. ritəm: 1 8\*. wi: 1 31\*. met: or [met]. veri əd: or [veri əd], or [veri əd].
2. kænɪt: colloquially shortened to [kænt] or [kain] (before consonants), cp. 11 B 12. fə'bɛə: but sb. *forbear* (ancestor) [fəibəə(r)]; *Sounds*, § 51.41. bikɪz: 1 10\*.
3. dizai'rəs: the [-ai'r-] should not be slurred, as in the speech of many who pronounce it [-a'r-]; 2 41\*. Similarly *desire* [dizaɪə(r)], not [dizaɪə(r)]. ai: notice the strong form, in emphatic position. əv: or [əv], after the pause. (h)im: in fairly quick speech the [h] sound often disappears; it does so frequently after the various forms of common verbs like *give*, *take*; 5 1\*.
4. istim: some prefer [e-]. wər: notice this, the usual form of unstressed *were* before a vowel. əpən: 2 39\*.
5. isteit: some prefer [e-]. tə: or [tu].
6. həd: strong form, before pause.
7. bin: 2 4\*, 3 11\*. fəimə'li: 2 48\*.
8. ænd: strong form, after pause; usually *and to* is [ən tu] or [ən tə]. tu (h)iz: [tu hiz], [tə hiz], or [tu iz]. ould: in quick speech the [d] sound often disappears before a consonant, e.g. *old man* [oul mæn]; cp. 11 B 2, and *Sounds*, § 50.11. mɔ:stə: see 3 19\*. həd: strong form, after pause, and with a slight pause following.
9. announ: long [n] sound; 2 38\*.
11. ðæt: or [ðæt], with a slight pause following. A quotation is often indicated in speech by pausing a little before and after the words quoted, and by uttering the words quoted in a slightly higher tone.
13. nju: eniθip: [nju: eniθip] is also possible; see *Sounds*, § 45.523. əz, immediately after the pause, might be [æz].
14. wəz: the usual form of unstressed *was*; 1 12\*.
15. indiskre'n: *indiscreet* [indiskri:t]. houlli: 2 23\*. əfekʃən: *affectionate* [əfekʃ(ə)nit, -et]. prəsi'did: but sb. *proceeds* [prəusidz]; see *Sounds*, § 51.2. gudwil: observe the level stress.
16. For the omission of the [h] sounds, 6 3\*.
17. felou: in quick speech [felo], in careless speech [felə]; see

*Sounds*, § 44.4. *siɪnd tə*: in quick speech the [d] sound disappears.

18. *kəd*: or [kud]; but the weak form is more natural here; see 2 25\*. *disəisiv*: 1 8\*; *decision* [disiz(ə)n].

19. *ənə*: or [ənə]. *fər*: or [fər].

20. *dju:k*: and not [dʒu:k] (*Sounds*, § 34.1) or [du:k] (*Sounds*, § 45.523); *ducal* [dju:kl], *duchy* [dʌtʃi], *duchess* [dʌtʃis, -es] (13 37). *seim taim*: level stress; but [hi keim ət ðə seim taim əz ai did].

21. *veri fju:*: or [veri fju:]; 6 1\*.

23. *wəd bi*: note the weak forms of [wud bi]. *əkəndipli*: there need be no pause after the word.

24. *direkʃnz*: and *direct* (vb. and adj.) [direkt]; the first syllable is also (less well) pronounced [dai-] and [dæ-]; see *Sounds*, § 40.4. *Directly* in the sense of *immediately* is in colloquial speech [d'rek(t)li]; see *Sounds*, § 50.12.

25. *wiskəʒ*: 1 5\*. *tu*: here better than [tə], because of the adjoining [ə] sounds.

26. *fɪtʃəʒ*: the usual pronunciation; 4 7\*. *tʃeindʒ*: or [tʃeɪnʒ], perhaps more often; see *Sounds*, § 29.41. *intu*: or [intə]; see the Glossary.

27. *ʃʊd nət*: or [ʃəd nət]; quicker [ʃʊdnt]. (h)əv: 3 44\*; cp. [(h)əd] in 1. 30. *həd*: when the auxiliary verb is the first word of what is virtually a conditional clause, the strong form is often used.

28. *hi'rip*: strictly not [i] but [ɪ].

29. Note the four consecutive stresses. *laɪs(t) naɪt*: in conversation the [t] sound is very often omitted in this expression; cp. the colloquial *next day* [neksdei], *next station* [neksteɪʃn] (*Sounds*, § 50.12), *next door* [neks dɔː] (12 148).

31. *ju:ʒnəl*: [ju:ʒjənəl] may also be heard; [ju:ʒl] (11 B 4) is colloquial. *tʃiə*: strictly [tʃiə-], see *Sounds*, § 42.3; for [-nis], see 1 8\*.

32. *pə'tɪkjʊləʒ*: 2 68\*.

33. *rʌm*: [rum], with short vowel, is becoming increasingly common; see *Sounds*, § 45.21. *kud nət*: quicker [kudnt].

34. *ə'dinəri*: colloquial [ə'dnəri] or [ə'dɪnri].

35. *əpɪ'reɪns*: 3 4\*. *wɪtʃ*: stressed, because followed by a pause.

36. *nɒtwɪðstændɪŋ*: 1 5\*.

37. *ɪkstrə'dɪnəri*: this is the approved pronunciation, not

[ekstræːdɪnəri]; which only appears in such a sentence as: "This is not ordinary, but extraordinary."

39. mi, weak form of [miː]; cp. [wi] 1 31\*. laɪf: 3 19\*.

42. kændʒuˈrɪŋ: but *conjure* in the sense of *juggle* is [kʌn(d)ʒə(r)]. weðər: 1 5\*.

44. kauntɪnəns: 1 2\*, 2 37\*.

45. bəʊθ saɪdɪz: pronounce [-θ s-] carefully; see *Sounds*, § 31-01.

## 7.

1. θɔːt aɪ: note the stress; similarly in the parenthetical [sed hi]. But if the normal word order is observed, the verb is stressed [aɪ θɔːt, hi sed]. hæz: at the beginning of a breath group, at a fairly slow rate of speaking; in quicker speech [həz].

2. wɪð sətʃ: pronounce [-ð s-] carefully; see *Sounds*, § 31-01. kɔːst: or [kɔːst], which is becoming less common; see [ɔf] 5 32\*, and cp. [lɔst], l. 12; see *Sounds*, § 43-12. sʌm: 3 31\*.

3. eɪkɪp: in the line "Fill all thy bones with aches, make thee roar" (Shakespeare, *The Tempest*, I. ii., 370) *aches* has the old pronunciation [eɪtʃez]. wɪˈrɪ: strictly [ɪ].

4. sliːplɪs: 1 8\*. həv: 3 44\*. ɔːθəˈz: *authorise* [ɔːθəraɪz], *authority* [ɔːθərɪtɪ]; see *Sounds*, § 31-311.

5. solɪtʃuɪd: not [-tʃuɪd] (see *Sounds*, § 45-51), *solitary* [sɒlɪt(ə)rɪ]. ən: [d] dropped to simplify the group of consonants; some would prefer to give it even in such a case.

6. mɔː: 3 22\*.

7. blesɪd: 1 8\*; *Sounds*, § 24-13. neɪtʃə: 2 73\*. divaʊtɪd and (in l. 8) rɪsɪtʃ, rɪflekʃn: 1 8\*.

8. peɪnfl: quicker [peɪnfɪ]. ənd: or [ænd], at the beginning of the sentence. rɪflekʃn: but *reflex* [rɪˈfleks], see *Sounds*, § 41-16.

9. wɔt: 1 5\*. ɪnʃ: so usually, but [ɪntʃ] may be heard; see *Sounds*, § 29-21. ʃelf: *to shelve* [ʃelv], see *Sounds*, § 27-3.

10. naʊ ən ðen: in this expression the [d] of [ænd] is usually dropped; 5 8\*. fʃuɪtʃə: for [-tʃə] cp. [neɪtʃə], l. 7. In slow speech the adjective and noun are not run together, and the *r* remains mute.

11. kæʒjuəl: see *Sounds*, § 45-53.

12. ənəðə(r): here most would sound the *r*. last: or, less often, [ləst]; 7 2\*.
13. rimembrans: 1 8\*.
14. immə'tæli:t: 1 36\*. mɪə: strictly [mɪə]; see *Sounds*, § 42.3. tɛmpərəri: words with two [r] sounds give trouble; pronounce [-əri] distinctly, and practise such words as *February* (not [febjuəri]), *library*, *honorary* [ənərəri], *itinerary* [itinerəri], *deterioration* [diti'riəri:(ə)n]; see *Sounds*, § 32.6. ləukl: *locality* [lo(u)kæli:t], *locate* [lo(u)keɪt].
15. ðæt: strong form, because it is demonstrative, but not stressed, because it is not emphatic—not contrasted with "this bell." (h)əz: see the Glossary. dʒəst: 10 41\*.
16. iə: 5 52\*. mɔmənt: *momentary* [mɔməntəri], *momentous* [mɔ(u)mentəs].
17. lɪŋgərɪŋ: see *Sounds*, § 25.33. trænziəntli: but *transition* usually [trænsɪʒn], not [-zi'n]; see *Sounds*, §§ 29.3, 30.151.
18. wɔz: strong form, because it means "existed."
20. wəɪ: 1 5\*. haɪf: for the loss of *l*, see *Sounds*, § 33.5.
22. wəz θrə'mɪŋ: pronounce [-z θ-] carefully; see *Sounds*, § 31.01. wið ði: run together in ordinary speech.
23. lʊsnd: note *loose* [lʊs], *lose* [lʊz]; see *Sounds*, § 30.13.
24. wen: stressed, because between pauses. Δə(r): as the latter part of this extract will naturally be read at a fair rate, this word will be connected closely with the next, which leads to the *r* being heard. In slower speech the *r* would disappear; see 7 10\*. lɪtl bu:k: or [lɪtl bu:k].
25. ə: or [ə]; in ordinary speech we usually say [tu: ə θri:]. wən: stressed, in the sense of "a man."
26. ɪm: usually written *hm*; but the first part of this interjection is not a normal [h], as the mouth remains closed and the breath passes out through the nose. It is [m] without vibration of the vocal chords. leɪθ: 2 9\*. bɪgən: 1 8\*.
27. həts: 1 35\*. ən br: 7 5\*.
28. stju:nljəs: *student* [stju:ndnt], *study* [stʌdi].
29. əkrəs: and *cross* [krəs] may also be heard with [ə]; but this pronunciation is going out again; cp. [əf] 5 32\*, [kɒst] 7 2\*, [lɒst] 7 12\*; *Sounds*, § 43.12. kəntræktɪd: but sb. [kəntrækt]; see *Sounds*, § 51.2.
31. ɪkspəʊzə: 1 8\*; cp. *leisure* [leɪzə(r)] (some say [li:zə(r)]), *pleasure* [pleɪzə(r)], *measure* [meɪzə(r)], *treasure* [treɪzə(r)], *seizure*

[si:ʒə(r)], *composure* [kəmˈpəʊʒə(r)], *erasure* [iˈeɪʒə(r)], *azure* [æˈzə(r), æːʒə(r), æːʒjuə(r)], (some say [eɪʒ(j)uə(r)] and some [æːʒjuə(r)]); see *Sounds*, § 29·3.

33. *faund*: or [faund], with stress. *iksiːdɪpli*: 1 8\*.

34. *læŋɡwɪdʒ*: for *ng* = [ŋɡ], see *Sounds*, § 25·33. *tu bi ʃuə*: usually [tu], not [tə], in this expression (except in colloquial speech); for [ʃuə], 2 48\*.

35. *prənʌnsiːʃn*: or [pro-].

36. *preznt dei*: in quick speech the [t] sound disappears; see also 5 19\*. *bɑːbərəs*: *barbarian* [bɑːbəriən], *barbarity* [bɑːbærɪti]; see *Sounds*, § 39·42.

37. *ʃəl*: the common weak form of [ʃæl]; quicker [ʃl] or [l]. *fɑː(r)*: the *r* is mute if the word is followed by a pause, however slight; but here it is more natural to run on to the next word; and in [tə rɛndəɪt] the *r* should be pronounced. *əm*: a common weak form of [æm]. *eɪbl*: *ability* [əbɪlɪti] (*Sounds*, § 42·13), to *enable* [ɪneɪb(ə)l] (1 8\*).

## 8.

(I = First Rendering; II = Second Rendering.)

The student is invited to make his own comparison of the two renderings, as regards stressing, strong and weak forms, grouping of words, etc.

1. *ʃʊd*: stressed, in the sense of "ought to."

1 (I). *ʒə*: many careful speakers prefer [juə], however quickly they are speaking.

1 (II). *rɪːvɪd*: even those who usually pronounce [ri-] might give [re-] here, to suggest an older pronunciation.

3. *əv*: [əv], at the end of the group, would not be permissible; cp. 4 18\*.

3 (I). *ju*: 4 13\*.

4, 5 (I). *sou*: might be stressed.

5 (II). (h)*jʊmə*: the pronunciation without [h] is rightly felt to be old-fashioned; 2 55\*.

5 (I). *ðæt*: but in 5 (II) [||ðæt||].

7. *kæmpəni*: 5 11\*.

8 (I). *ər*: see the Glossary, and *Sounds*, § 47·13.

8 (II). *kindrɪd*: or [-ed], to suggest an older pronunciation, cp. 8 1 (II)\*.

9 (II). wət: or [wæt] might be given, as being the older pronunciation, even by those who usually make no distinction between *w* and *wh*; see *Sounds*, § 26-22.

12 (I). hænsəm and 13 (I) θauzn(d): for the dropping of *d*; see 2 17\*, and *Sounds*, § 50-11.

15 (II). fɔrtjʊn: again felt to be the older pronunciation; see 3 6\*.

17 (I). wudnt (h)əv: [wudndəv] may be heard in quick speech; cp. 11 B 13\*.

19 (I). puə: 1 33\*.

## 9.

1. sed wikəm: 7 1\*.

2. wikəm: "Wickham." The *h* of *-ham* is generally dropped; see *Sounds*, § 47-22. tu iz: or [tə hiz]; the dropping of the *h* of *him*, *his*, *her*, is only tolerable in very fluent speech. əgri:əbl: followed by a slight pause; 5 1\*.

3. əm: 7 37\*. tu: ləp: notice the level stress.

5. impə:ʃl: 2 60\*. bili:v: 1 8\*. jər: 8 1 (I)\*; many would prefer [jʊr]. əv im: or [əv him].

6. dʒenərəl: in quick speech often [dʒenrəl]. pəhæps: colloquially [præps] (see *Sounds*, § 38-23), with dropped *h*; cp. the usual pronunciation of *at home* [ətəʊm]; 2 4\*, 12 259\*. wud nɔt: or [wudnt].

7. ikspres: 1 8\*. eniwer: 1 5\*.

10. neibəhud: [neibərud], with dropped *h*, may also be heard; see *Sounds*, § 47-22. iksept: 1 8\*.

11. ət ɔil: not [æt ɔil]; the [t] is carried on to the next syllable; cp. [ətəʊm], 9 6\*. haɪfədʒə: see *Sounds*, § 38-201. Some say [-ʃiə(r)] for *-shire*; the word *shire* is [ʃaɪə(r)].

13. spoukən əv: [əv] would here be impossible; 4 18\*.

15. kənɔt: 6 2\*. prɪtend: 1 8\*.

16. ʃəd nɔt: or [ʃud nɔt].

17. estɪmeɪtɪd: the sb. *estimate* is [estɪmɪt or -et]; see *Sounds*, § 41-23. bi:ʒənd: 1 8\*; often [bi:ʒnd]. dɪzəts: *desert* (to abandon) and *dessert* (course at end of dinner) have the same pronunciation; *desert* (wilderness; desolate) [dezət]. See *Sounds*, § 51-2.

18. daz nɔt: quicker [daznt], and before consonants [dazn] (cp. 11 B 7). əfn: 5 2\*.



19. fɔ:tʃən : 3 6\*. kɒnsɪkwəns : for the [i], 2 27\*.  
 21. i : weak form, common in quick speech after consonants, inside a group ; 10 8\*.  
 23. ɪltɛmpə'd : or [ɪltɛmpə'd].

## 10.

1. wən : would be stressed in slower speech.  
 2. ɪz : the natural form here, in boys' speech.  
 3. ə, the weakest form of *are* ; see the Glossary, and *Sounds*, § 47·12.  
 4. mɪ : notice this form of *am*, found in this position only in colloquial speech.  
 5. plɪz : may be very much lengthened when emphatic ; even [pɒlɪz] may be heard ; *pleasant* [pleznt], see *Sounds*, § 42·23.  
 hæd : strong form ; not the auxiliary verb here.  
 6. gəʊ ən : or even [gwən].  
 8. ɪ, very weak form, even though preceded by a slight pause ; quite colloquial ; 9 21\*. sɔɪ : note the vulgar [aɪ sɔɪ ɪt] for [aɪ sɔɪ ɪt] ; see *Sounds*, § 32·422.  
 9. nɪd : a weakening similar to that of *am* in l. 4. dɪdən ɪ : or [dɪdnɪ] : notice the dropping of *t* even before a vowel ; again quite colloquial.  
 10. frenz : this *d* is often dropped in quick speech ; cp. 8 I 12\* and *Sounds*, § 50·11.  
 11. ə : the [v] is swallowed by the following [f] ; even in very quick speech we usually say [əv], the form [ə] occurring regularly only in *o'clock* [ɒklɒk]. See *Sounds*, § 27·21.  
 12. haʊ dʒə du : a common colloquial form of the greeting ; similarly *don't you know* becomes [daʊntʃənəʊ] colloquially. See *Sounds*, §§ 34·1, ·2.  
 13. dʒu : or [dʒu, dʒə], perhaps more likely in boys' speech. Note the reduced form of *did*. kætʃ : for [ketʃ] see *Sounds*, § 39·11. (ð)əm : in the colloquial speech of educated adults [ðəm] is the usual form, [əm] being heard chiefly in such expressions as [gɪv əm tə mi, teɪk əm əweɪ]. See *Sounds*, § 41·1.  
 15. ðeɪ ɑɪ faɪn fɪʃ : or [ðeɪ ə faɪn fɪʃ].  
 16. kæt : or [kæt].  
 17. spəʊz : or [s'pəʊz] are the colloquial forms ; cp. [præps] 9 6\*, and *Sounds*, § 38·23.

18. di:ə: much lengthened, for emphasis; see *Sounds*, § 42·3.
19. ɔ:st: a very common form of [ɔ:skt], due to the desire to simplify an awkward group of consonants. See also 3 19\* and *Sounds*, § 50·15. fə(r) i: [fər i] or [fə hi], though [fə i] may also be heard in quick speech; see *Sounds*, § 32·421.
21. ən: ə dropped, even before a vowel; colloquial.
23. aɪfə mʌðə, he'ə əv: notice the dropping of r, even before a vowel; 10 19\*.
27. ʌet seim: or [ʌet seim]. ən i: or [ənd i] or [ən hi].
31. ɔ:fi: the usual pronunciation of *awfully* in the sense of "extremely." When *awful* means "awe-inspiring" it is [ɔ:ful].
- koul: the ə of *cold* is often dropped before a consonant, in colloquial speech; cp. *old* (6 8\*) and *Sounds*, § 50·11.
32. houl pand: note the level stress. ə: 10 11\*.
35. ʒe'əz sʌmθɪŋ: in colloquial speech the [z] would be swallowed up by the following [s]; 10 11\*.
36. ʃə: and [ʃəli] for *surely* are very common pronunciations; many prefer [ʃuə] and [ʃuəli], more strictly [ʃuə] and [ʃuəli], however quickly they are speaking. See also *poor* below, and *Sounds*, §§ 45·3, 41, 52.
37. əgen: see *Sounds*, § 41·181.
39. pə: cp. [ʃə] above; also very common in colloquial speech for [puə], more strictly [puə].
40. di: cp. dju in l. 13. ə: 10 11\*.
41. dʒʌs: the t of *just* is often dropped in colloquial speech; see *Sounds*, § 50·12. There is a vulgar pronunciation [dʒest]; see *Sounds*, § 38·1.
42. wai: 1 5\*.

## 11A.

1. fju: note the dropping of the vowel; cp. 10 4\*, 9\*. The second [fju] is for [hæv ju]; of the word [hæv] only the voiceless end of the [v] remains. həri'ap: slower [həri ʌp]. wil: slower [wil, wi'ʃəl].
2. jə: the weakest form of [juə]. itl: for [it wil]. koul: see 10 31\*. tə nait: or [tə'nait]; cp. [sə'pouz] 10 17\*. wir: slower [wiər, wi'ər].

3. əf: 5 32\*. gudnis: 1 8\*. kæbi: see *Sounds*, § 39·11, for [kɛb].
4. wiv: slower [wiɪv, wi' (h)əv]. minits: the adj. *minute* is [mainjʊt]; see *Sounds*, § 51·2.
5. get: 5 32\*. sekɪp: note the assimilation and the dropping of d: see *Sounds*, § 49·32.
6. darəɪn: "Durham"; 9 2\*. kɪn: shortest form of [kæn]; see 4 19\*. ju: or [jə].
7. ðæt wəz ə: or [ðæt wəz ə].
8. klous {eiv: or [klaʊ{eiv}; similarly *horseshoe* [hɔ:sʃu] often becomes [hɔ:ʃu], and [iz {i] becomes [ɪz {i] or [iʃi]; see *Sounds*, § 49·31. gi: for [gɪv], a common shortening in quick speech, before consonants. gloub: the "Globe" is a London evening paper.
10. kɪp: note the assimilation; 11 A 5\*, 6\*.

## 11B.

1. ai {t: note the assimilation; alternative form: [aid]. u: note the dropping of [h]; this form is often heard in colloquial speech; e.g. *I wonder who did it* [ai wʌndə u dɪd ɪt], where the loss of [h] leads to the pronunciation of the *r*. sizəz: see *Sounds*, § 30·16.
2. ʊl: 6 8\*, 10 31\*.
4. (ð)əm: 10 13\*. fə: even in this quick colloquial speech the preposition, standing at the end of the group, does not become [fə]; cp. 4 18\*. ðeə: slower [ðei ə, ðei a]. ju:zɪ: 6 31\*.
5. ən: 10 21\*. əv kəɪs: 10 11\*.
6. mʌs: often without [t] in colloquial speech, before a consonant; cp. [dʒʌs] 10 41\*, [mʌs(t)] 5 55\*, and *Sounds*, § 50·12. prəvʊkiɪp: *provocative* [prəvɒkətɪv, prə-], see *Sounds*, § 44·6.
7. dʌzn: [t] dropped; 9 18\*. mɪstri: slower [mɪstəri]; *mysterious* [mɪstɪ'riəs].
8. spəʊz: 10 17\*. mei əv: owing to the strong stress on *may*, the weak form of *have* is used here.
9. krəkri: slower [krəkəri].
11. aɪm meɪkiɪp: 1 36\*. æm: emphatic.
12. dʒʌs: 10 41\*. wʊmən: *women* [wɪmɪn], see *Sounds*, §§ 45·12, 42·15. kəʊ: 6 2\*.

13. fə: 11 B 4\*. izn(d): note the voiced [d], due to assimilation; cp. 8 I 17\*. pɛə\_əv: many would say [pɛr əv]; 10 23\*. sɛikrɪd: 2 67\*.

14. taldɪnɪs: 1 8\*. dju: 10 13\*.

## 12.

1. pəhæps: not [præps]; 9 6\*. pleʒə: 7 31\*.

2. ɒf: 5 32\* pauər: be careful of the vowel sounds; 1 14\*. paʊər əv: not [paʊə əv]. (h)iz: the [h] disappears only in quite fluent reading.

3. dʒenərəs: in quick speech often [dʒenrəs]; generosity [dʒenərəsɪtɪ]. neɪtʃə: 2 73\*. sɪmpəθi: sympathetic [sɪmpəθetɪk].

4. puə: 1 33\*. klɜːks: see *Sounds*, § 38·201; clerical [klerɪk(ə)l].

5. ən: or, more slowly, [ænd].

6. tu ɪz: or [tə ɪz]. θreʃould: [θreʃould] may also be heard, but the [h] has no etymological justification; the Old English word is *therescold*. See *Sounds*, § 47·22.

8. wɪð\_ðə: only one [ð] in ordinary speech.

9. bət: or [bat]. fɪftɪn bɒb: usually [fɪftɪn], with one stress only, before a noun; here the extra stress is for emphasis, cp. 3 33\*. bɒb: "bob," shilling.

11. krɪstʃən: [krɪstʃən] is preferred by many; Christianity [krɪstɪənɪtɪ], much more frequently than with [-tʃɪ-]; see *Sounds*, § 29·2. krɪstʃən\_neɪm: 6 9\*.

12. krɪsməs: the *t* is usually dropped in this word; see *Sounds*, § 50·12, also § 40·51. fəruːnd: 6 33\*.

13. Note the tendency in Dickens to regular alternation of stressed and unstressed syllables, and often to blank verse. From [ðen ʌp] to [krætʃɪt] in l. 16 we have five blank-verse lines. Look out for other examples.

14. pʊəli: not [pəli]; 10 39\*.

15. ɔ: 1 29\*. sɪkspəns: or [sɪkspns]; note *halfpenny* [heɪp(ə)nɪ], *twopence* [tʌp(ə)ns] (colloquially [tʌpm]), *threepence* [θrɪp(ə)ns] (less good with [θre-, θra-]). See *Sounds*, §§ 47·21, 23.

16. kləθ: plur. [kləθs], becoming again more common than [kləθ, kləθz] (see *Sounds*, § 43·121); *clothes* is [kləʊðz], now more

common, in good speech, than [klouz]; vb. *clothe* [klouð]; see *Sounds*, § 31·12. *bilində*: or [be-].

17. əl'son: 1 21\*.

18. plandʒd: or [planzd], perhaps more commonly; see *Sounds*, § 29·41. səɪspən: note the weakening of the second part of the compound (see *Sounds*, § 47·21; cp. *cupboard* [kʌbəd], *breakfast* [brekfəst]. *Dustpan*, *stewpan*, *warming-pan*, however, usually with [-pæn].

19. pə'teitouz: in colloquial speech the [ə] is very faint; so also in the first syllable of *police*; cp. [s'pouz] 10 17\* and *Sounds*, § 38·23. getɪŋ: 5 32\*. mɒnstərəs: *monstrosity* [mɒnst'rɒsɪtɪ].

20. praɪvɪt: some prefer [-et] at the end of nouns and adj.'s in -ate. Verbs in -ate have [-eit]. Cp. *estimate* 9 17\*, *deliberate* 12 251\*, and *Sounds*, § 41·23. kɒnfəɪd: slower [kɒn-]; *conference* [kɒnfərəns].

21. eɪə: also *heiress* [e'æris, -es] and *heirloom* [e'əlu:m]; but *hereditary* [hereditəri], *heritage* [herɪtɪdʒ], *inherit* [ɪnherɪt]; see *Sounds*, § 35·31. ɪntu ɪz: or [ɪntə ɪz]. mæθ: 5 25\*.

22. rɪdʒəɪst 1 8\*. gæləntli: but *gallant* in the sense of "showing marked attention to women" is [gələnt]. ə'taɪə'd: 2 41\*.

24. ən: or [ənd], perhaps better. gəl: various other pronunciations may be heard, but this is far the most common in educated speech; cp. *Sounds*, § 38·202.

25. əutsaɪd: but [hɪ stʊd əutsaɪd]; *Sounds*, § 51·3

28. ləgzʊ'reɪs: see *Sounds*, § 29·2. jʌθ: *youth* [ju:θ], see *Sounds*, § 45·6.

29. daɪnst: 3 19\*. ɪgzɔ:l'tɪd: 1 8\*; *exaltation* [egzə'lteɪ(ə)n].

30. ə'l'dʌn: 1 21\*.

31. nɪ'əli: strictly [nɪ'əli]; see *Sounds*, § 42·3. faɪə: 2 41\*.

35. jə: the Cratchit family are represented as not speaking quite like educated people; their speech contains some features of lower middle-class (lmc.) London speech. The student should pay attention to the deviations from standard speech. fɑ:ðə: "dark" [ɑ], with retracted tongue, in lmc.; see *Sounds*, § 37·13.

36. taini: in lmc. the diphthong would be nasalised here, and generally where it adjoins [m] or [n]; see *Sounds*, § 8·22.

37. wɒzn(d): the last sound would hardly be dropped in educated speech. Note the assimilation of [t] to [d]; 11 B 13\*. leɪt, dei: [lət, dəe] or even [ləɪt, dəɪ] in lmc.; see *Sounds*,

- § 41-202. lais(t): 6 29\*. krismos: 12 12\*. (h)af: the [h] is not dropped in educated speech; so also in [(h)i:ə] l. 39.
38. auə: [a:ə] in lmc.: 1 14\*.
39. (h)i:ə: in lmc. might also be [jəi]. əpi'riŋ: 3 4\*. maðə: it may be noted that Ma [mɑ:] is not used by children in lmc.
40. əz [i: nɒt əz [i] or [ə'i]: 11 A 8\*.
42. hura: or [hə-]; also [hurei].
43. bles jər: or [bleʃ jər]; in lmc. [-s j-] often becomes [-ʃ j-] and [-z jə-] becomes [-ʒ j-]; e.g. *six years* [sikʃ jəɪz], *there's yours* [ðeəz jəɪz]; see *Sounds*, § 29.32. jər a:t: in educated speech [juə hæ:t]. (h)au: 12 37\*. leit [u: for [-t j-] becoming [-t ʃ-] in colloquial speech, cp. 10 12\*.
45. fə hæ: if the pronoun were emphasised it would be [fə hæi].
46. əfʃəs: slower with [o-]. zii: *zealous* [zeləs], *zealot* [zelət]; see *Sounds*, § 42.23.
47. wið: in better speech [wi həd, həd]. ə(v): the [v] would not be dropped in good speech; 10 11\*. lais(t): 12 37\*.
48. kli'r: see *Sounds*, § 42.3.
50. maind: 12 36\*.
51. jə: for [jə]. daʊn: with [æo] in lmc.; see *Sounds*, § 40.102.
52. lə: common in popular exclamations for [ləid]. bles jə: see 12 43\*.
54. wə(r): best without [r], and with a slight pause following.
57. kəmfətə: the [m] here may be labiodental; see *Sounds*, § 22.33. iksklusiv: 1 8\*; see *Sounds*, § 30.151.
58. friɪdʒ: or [friŋʒ], perhaps more commonly; see *Sounds*, § 29.41. bifə'r im: or [bifə: him].
59. kləʊdʒ: 12 16\*. si:znəbl: slower [si:znəbl].
60. ələis: [ələs] may also be heard; see *Sounds*, § 37.5.
61. limz: 1 13\*.
66. diklənʃən: 1 8\*.
67. fə i: or [fə hi]. bim: or [bin]; see *Sounds*, § 42.21.
70. didn(d): for [-d], 11 B 13\*.
71. prəmə'tʃurəli: [pri:-] may also be heard, see *Sounds*, § 41.15.
72. bilaind: 1 8\*. intu iz: or [intə hiz].
73. həslid: for the dropping of *t*, see *Sounds*, § 50.12. bə'r im: or [bə: him].
74. wəʃ(h)aus: better with [h], see *Sounds*, § 47.22.
76. For omission of *h*, 12 37\*. əis(k)t: 10 19\*.
77. kridʒu:liti: or [kre-]; *credulous* [kredʒuləs].

81. samau : note lmc. omission of *h*. gits : lmc. for [gets] ; 5 32\*.  
 82. ʒoutfl : slower [-ful] sitip : or [sitin], in lmc ; *Sounds*, § 25·34.  
 82. streindzist : or [streinzist] ; see *Sounds*, § 29·41. evə (or [evə]) həd : or, in lmc., [ever əd]. toul : for the dropping of *d*, 10 31\*, 11 B 2\*.  
 84. bikəz : 1 8\* ; 1 10\*. əm : 10 13\*.  
 85. rimembə : 1 8\*. hu : or [u] ; see the Glossary.  
 86. wəik : see *Sounds*, §§ 26·5, 33·5.  
 87. blain(d) : here also [d] might be dropped in lmc.  
 93. iskətid : or [e-] ; sb. [eskəit], *Sounds*, § 51·2. bisaid : 1 8\*.  
 95. pəə felo : This would be [pə : felə] in lmc. ; for [pə :] see *Sounds*, § 45·3, and for [felə], § 44·4 and 6 17\*. keipəbl : *capability* [keipəbiliti], *capacity* [kəpəsiti], *capacious* [kəpeiʃəs].  
 96. kəmpaundid : but (sb.) [kəmpaund] (12 166), see *Sounds*, § 51·2. mikstə : followed by a slight pause ; otherwise [mikstər] ; for [-tʃə], see *Sounds*, § 45·51.  
 102. basəl : 12 73\*. insjuəd : 1 8\*.  
 103. bædz : or [bædz]. finəminən : or [fenəmənen].  
 104. tru : θ : ~~ʒ~~ [tru : θz], see *Sounds*, § 31·12.  
 111. kənə : with a slight pause ; or [kənər ət] ; cp. 12 96\*.  
 114. mauθz : 5 25\*.  
 117. greis : *gracious* [greiʃəs].  
 118. brəθlis : 4 16\* ; 1 8\*.  
 119. pripeəd : 1 8\* ; *preparation* [prepəreɪ(ə)n], *preparatory* [pripeərət(ə)ri, pre-] ; see *Sounds*, §§ 41·15, 3. plandz : 12 18\*.  
 121. iʃu'd : in precise speech [isju'd] is often heard. *Tissue* is [tisju'] or [tiʃu'] ; *tissue paper* always [tiʃu peipə]. dilait : 1 8\*.  
 122. iksaitid : 1 8\*.  
 124. hurə : 12 42\*.  
 125. ðe'ə... : or [ðe'ə nəvə wəz satʃ ə guɪs].  
 126. didn(d) : 11 B 13\*. biliv : 1 8\*.  
 127. tendənɪs, tʃipnis : 1 8\*.  
 128. ju'nivɜ:səl : *universe* [ju:nivɜ:s].  
 129. səfi'nt : *suffice* [səfaɪs] ; see *Sounds*, § 30·15.  
 131. sə'veiɪp : but (sb.) [sə'vei] ; see *Sounds*, § 51·2. ætəm : *atomic* [ətəmɪk].  
 132. hədnd : 11 B 13\*. et : for [itn] ; the past *ate* is [et], not [eit], cp. *Sounds*, § 41·4.  
 135. tə : or [tu].  
 136. tʃeindzəl : 6 26\*.  
 137. rum : 6 33\*. wɪtnisɪz : 1 8\*.

139. səpouz: 10 17\*. {əd nət: or [ʃud nət, ʃudnt].
145. greit diil: the *t* is generally dropped in this expression, in ordinary speech; similarly in *sit down*; see *Sounds*, § 49.
147. kləθ: 12 16\*.
148. neks(t) dəi: 12 145\*, 6 29\*.
149. ləndrisiz: for the pronunciation of -aun-, see *Sounds*, § 43.23.
151. minit: 11A 4\*.
154. bidait: 1 8\*.
156. kəimli: for the loss of *l*, see *Sounds*, § 33.5.
159. wəd: 6 22\*.
160. flauə: 1 14\*.
161. ət əil: 9 11\*.
163. bi:n: 12 67\*. herisi: [herəsi] may also be heard; *heretik* [heritik], also [herətik], *heretical* [hɪretik(ə)l, he-, hæ-]; see *Sounds*, § 42.13.
166. hæθ swept: be careful of the [-θ s-]; see *Sounds*, § 31.01.
167. pɛfikt: 3 45\*.
168. ɔrɪndʒiz: or [ɔrən-, -nʒiz]; see *Sounds*, § 29.41. {əvɪʃfʊl: and [spʊnfʊl, kəpʊfʊl, hændʊfʊl (sometimes: hænfʊl)], not with [-f].
169. tʃesnəts: note the dropping of *t*; cp. [krɪsməs] 12 12\*, and *Sounds*, § 50.12.
172. səikl: 4 14\*.
173. gləis: 3 19\*.
176. ɡəblɪts: or [-ets].
179. prəpəuzd: *proposal* [prəpəuz(ə)l], *proposition* [prəpəzɪʃ(ə)n].
180. ɡəʊd: lengthened, in lmc., to [ɡə:d], just as [dæg] becomes [dæg]; 1 15\*.
181. rɪkəʊd: also with [rɪ-], see *Sounds*, § 41.16.
184. kləʊs: 5 57\*. tə ɪz: or [tə ɪz].
186. tʃaɪld; see *Sounds*, § 50.11, for careless dropping of [d] in this word.
189. ɪntərəst: 2 17\*.
192. and foll.: note the many stresses in emphatic speech.
194. prɪzərvd: 1 8\*. {ædəuz: *shade* [ʃeɪd], see *Sounds*, § 41.3.
195. fʃʌstə: 7 10\*.
201. dɪkri: 1 8\*; but (sb.) [dɪkri:z], see *Sounds*, § 51.2.
203. kwəʊtɪd: *quotation* [kwəʊ(n)tɪʃ(ə)n].
204. grɪɪf: v. *grieve* [grɪɪv], *grievous* [grɪɪvəs]; see *Sounds*, § 27.3.



206. *ædæmənt*: *adamantine* [ædæməntain]; see *Sounds*, § 40·24.  
 wikid: see *Sounds*, § 24·13.  
 208. *disaid*: 1 8\*.  
 209. *ðæt*: 3 20\*.  
 210. *heven*: 1 46\*. *wætθlis*: 1 8\*.  
 212. *insekt*: in the pl. [insektz] careless speakers often drop the *t*; see *Sounds*, § 50·12.  
 213. *hangri*: see *Sounds*, § 25·33.  
 214. *ribjuik*: 1 8\*.  
 215. *koist*: 3 19\*.  
 216. *ounneim*: 6 9\*.  
 218. *faundə(r) əv*: 12 96\*. *fiist*: *festive* [festiv].  
 220. For omission of *h*, 12 37\*.  
 221. *ə(v)*: 10 11\*.  
 222. *æpitait*: 2 27\*.  
 223. *sed bøb*: 7 1\*. *tjildrøn*: [tʃul-] may often be heard; see *Sounds*, § 33·01.  
 225. *(ə)m*: 7 37\*. *ʃo:*: 10 36\*.  
 226. *oudʒas* in educated speech [oudʒəs]; cp. 10 12\*. *stindʒi*: perhaps more often [stinʒi]: see *Sounds*, § 29·41.  
 229. *pø: felə*: 12 95\*.  
 230. *ɑ:nsə*: 3 19\*.  
 233. *fə hiz*: or, more usually in lmc., [fər iz].  
 234. *nu:*: a lmc. form; see *Sounds*, § 45·523.  
 235. *ji:ə*: or [jə:], more common in lmc.; see *Sounds*, § 42·32.  
 236. *ɑ:ftə hə*: or [ɑ:ftər ə].  
 237. *hɑ:tinis*: 1 8\*.  
 239. *didn(t)*: in a colloquial phrase like this the [t] would be dropped. *təps*: 12 15\*. *ouge*: with a slight pause after it otherwise [ougər].  
 243. *pə:st*: 3 19\*.  
 244. *mi:ə*: 7 14\*. *rili:f*: 1 8\*. *beilful*: a literary word, hence [-ful] rather than [-fl]; 10 31\*.  
 247. *fəiv ən siksps*: in such expressions [ən] is the usual form; cp. [tʌ: ən ə pəni, θri: ən siks].  
 248. *trimendəsli*: see *Sounds*, § 34·1.  
 249. *ði aidiə əv*: 2 59\*. *pi:tə* himself: or [pi:tər imself].  
 251. *dilibəreit* (1 8\*), vb.; but the adj. *deliberate* is [dilibərit or -et], 12 20\*.

252. risiit and  
 253. biwildəriŋ : 1 8\*. For *receipt*, see *Sounds*, § 22-12. inkəm : better than [iŋkəm], which is often heard ; see *Sounds*, § 49-32.  
 257. tēmərəu : this might have the same amount of stress, on the second syllable, as [mōniŋ].  
 259. hōlidi : or [hōlidei], less commonly. ətoun : 9 6\*. əɔlsou : see 1 21\*.  
 260. kauntis : or [-es].  
 261. ət witʃ : or [æt witʃ].  
 262. kudnd : for the voicing of final *t*, due to assimilation, see 11 B 13\*.  
 263. bin : 3 11\*. əɔl ðis taim : might all be stressed.  
 265. bai on bai : often becomes [baiembai], through assimilation. ləst : 7 12\*. trævliŋ : or [trævəliŋ].  
 270. hænsem : 8 I 12\*.  
 271. klouðz : 12 16\*.  
 273. insaid : but [ðei sæt insaid], see *Sounds*, § 51-3.  
 275. greitfʌl : or [-ful].  
 278. ispeʃəl : or [-e].

## 13.

1. ləŋ : some lengthening of the vowel and of the [ŋ] adds to the effect. wind : as a rule, this form should be used. We always say [windi, windmil]. Only when *wind* rhymes with *blind, find, kind, mind*, etc., should the old pronunciation [waɪnd] be retained (e.g. in 17 A 5, on p. 99). As there are few rhymes in [-ind] (e.g. *sinned*), poets find [waɪnd] convenient ; and this has led some to regard it as a more distinguished form of the word. wəz : some would prefer [wəz] here, which is permissible if not stressed.

3. wiðə'd tʃiŋk : these words should not be run together ; this introductory description must be spoken rather slowly.

4. siɪnd tu : here the [-d] may pass over into the [t-] ; or a slight pause may be made after [siɪnd]. tu həv : better than [tə həv] ; [tu həv] might also stand, but it would make the line rather heavy.

6. bai: not to be stressed. Avoid the monotonous reading of these lines, which would result from trying to give every alternate syllable the same amount of stress; see *Sounds*, § 53·12.
8. [ivəlri': the final vowel a little stressed and changed in quantity, so as to form some sort of rhyme to [hi:]. The older pronunciation [tʃivəlri:] is rarely heard now. See *Sounds*, § 29·12.
9. welədei: this old exclamation may also be stressed on the last syllable; better not here, because of [deit].
10. tju:nful: not [tʃ-], 10 12\*; [-ful], not [-fl], in this literary word, 12 244\*. bræðren: another literary word; [-en] more common than [ən].
11. ænd: [ænd] permissible only if quite short and not stressed. niglektid: or [ne-]. oprest: quicker [ə-].
12. wiʃt tu: 13 4\*. ðem: demonstrative, hence strong form. ænd æt: better than [ænd æt]; see *Sounds*, § 47·2 (vii).
13. A line may have five stresses; or three, as in ll. 2, 6; as well as the usual four. prɑ:nsip: 3 19\*. pɔ:lfrɪ: some say [pɔ:lfrɪ], others again [pælfrɪ], see *Sounds*, § 33·5. Note that in this literary word the *l* is not dropped (similarly in *fulchion*, and, as a rule, in *falcon* [fə(ɪ)lkən]); and that many literary words have alternative pronunciations; they are not used often enough in speech to have one well-established form.
14. æz: a slight pause before this, hence the strong form; [æt] better than [æt] here.
15. lɒpə: for [ɒg], see *Sounds*, § 25·33 and 3 46\*. ænd: 13 11\*.
16. welkəm: not [welkəm]; the word is no longer felt to be a compound. See *Sounds*, § 38·1, 47·21.
17. tu: after pause, rather than [tə]; indeed [tu] is generally the form used in deliberate speech. ænd: rather than [ænd], because of the close connection between *lord* and *lady*, 1 13\*.
18. Anprimediteitid: do not stress the fifth syllable, or the line becomes monotonous.
19. ould: [d] not to be dropped, as it might be in colloquial speech; 6 8\*. Note that there are six stresses in this line. tʃeɪnzɔ: see *Sounds*, § 29·41. gɒn and θroun: do not make [gɒn] too long, in the vain attempt to improve what is a bad rhyme.
20. streɪnzə: or [streɪnzə]; see *Sounds*, §§ 25·33, 29·41. stjuənts θroun: take care of the [-s θ-]; see *Sounds*, § 31·01.
21. əv: a slight pause before this.

22. hæd : rather than [hæd], at beginning of line, after pause. hæmlis : 1 8\*. ait : the pronunciation [ait] (with forward *a*), sometimes heard, is to be avoided.
23. wændrip : [wændrip] would spoil the rhythm. puə and dæi : although the popular pronunciation [pœi] would make this a good rhyme; it is better to say [puə] even here.
24. frəm : better than [frəm], for the sake of variety of vowels ; see 13 12\*.
26. hæd : after the slight pause that follows the emphatic [kip].
27. tauə : 1 14\*.
29. wiʃful : 12 244\*, 13 10\*.
31. heziteiting : do not stress the third syllable ; 13 18\*.
32. ðj imbætld : as often in poetry, *the* is treated as [ðj] before the initial vowel of the next word.
33. pøndrəs : [pøndərəs] would spoil the rhythm ; 13 23\*. bæi and wæi : again a bad rhyme. In Shakespeare's time the rhyme would have been good, as *war* was then pronounced [wær] ; he rhymes it with *afar*, *bar*, *scar*. In Scott and Byron (who rhymes *war* and *far*) the rhyme is no longer true, but traditional. The change in the quality of the vowel seems to date from the 17th century.
34. hæd : here better than [hæd], which would add still further to the heaviness of the line. æv wæi : better than [æv wæi] with similar vowels ; see *Sounds*, § 47·2 (vii).
35. bæt : or [bat]. klouzd : but adj. [klous] ; 5 57\*.
36. ægeinst : see *Sounds*, § 41·181. desolet : or [-it] ; 12 20\*
37. dat[is] : or [-es] ; 6 20\*. wiʀi : see *Sounds*, § 42·3.
38. timid : *timidity* [timiditi]. revrænd : here not [reverænd] ; see 13 23\*, 33\*.
39. bæd : better than [beid], which is also heard ; a literary word, 13 13\*. This word has a shorter vowel than *bad* ; see *Sounds*, § 39·41.
40. ðei, not to be stressed.
41. hæd : following the slight pause after the emphatic [ʃi]. ædvəʃiti : for the ending, 13 8\* ; *adverse* (adj.) [ædvəʃis].
42. satʃ : not to be stressed. digri : 1 8\*.
44. hæd : 13 22\*. æ : also [ə, oə] ; see *Sounds*, § 43·26. mænmeθs : or [man-]. tum : for the loss of *b*, see *Sounds*, § 50·3.

## 14.

1. taim : might have the same stress as [meni] and [oft] ; but the lines get more variety if uniformity of stressing is avoided as far as possible.
2. ju: : emphatic ; or [ju]. həv : or [hæv].
5. əv ɔ:l : better than [əv ɔ:l] ; 13 34\*.
6. ju: kɔ:l : or [ju kɔ:l]. dəg : see *Sounds*, § 43·11.
7. ənd, 8. ənd : the second and follows a longer pause.
9. əpi'əz : see *Sounds*, § 42·3. ju: . . . : notice the emphatic stressing.
10. ju: kəm : or [ju kəm].
12. bi'ɔ:d : see *Sounds*, § 42·3.
13. kɛ: : a slight pause after this, hence not [kɛr].
14. θrɛʃəuld : 12 6\* . sʃu:t : better here than [su:t] which is becoming increasingly common ; see *Sounds*, § 45·522.
16. hæθ : cp. *dolt* [dʌθ] 15 9. i:z : note the lengthened vowel of this word in emphatic use.
17. kɛ: kæn : better than [kɛ: kən] with similar vowels. ɔ: : emphatic, introducing an ironical alternative.
19. brɛθ : 4 16\* . wɪspri: 1 5\* . ; not [wɪspəri], 13 23\*, 33\*, 38\* . hʌmbəlɪs : 1 8\* .
21. wɛnzdi : the loss of the first *d* is very old. The spelling induces some to pronounce [wɛdnzdi], with an awkward group of consonants. Such spelling-pronunciations are not an unmixed gain. See *Sounds*, § 50·11.
23. dəg : note the effective pause before this word, which should be uttered in a low pitch. kætɪsɪz : [kætɪsi] may sometimes be heard ; *courteous* [kɔ:tjəs], sometimes [kɔ:tjəs] ; see *Sounds*, § 38·203.
- 25 and foll. Note the many weak forms, and the few stresses, in this quicker speech. əgeɪn : or [əgeɪn], see *Sounds*, § 41·181.
28. frɛndʃɪp : 2 17\* .
32. ɪgzækt : 1 8\* ; *exactly* [ɪgzæktli], colloquially [ɪgzækli] ; see *Sounds*, 50·12. pɛntli : *penalise* [pɪ:nəlaɪz].
34. həv : better than [həv], which would be a third word with [ə] in this line.

## 15.

2. drøpiθ, 4. blesiθ : some prefer [-eθ] ; see the rhymes in App. VI (4). heven : 1 46\* ; a word of two syllables in Shakespeare, as in "All places that the eye of heaven visits" (*Richard II*).
3. biniθ : 1 8\*.
4. ænd : emphatic, "as well as." ðæt : better than [ðæt], for the sake of variety of vowels.
5. maitiist, bikamz : 1 8\*.
6. θrounid : some would prefer [-ed]. monə'k : *Sounds*, § 25·12. ðæn : better than [ðæn], because of the other [ə] sounds in the line.
7. temperəl : the metre requires two syllables, but we feel [temprəl] to be rather a careless pronunciation in so impressive a passage, and would give at least a faint [ə] sound before the [r].
8. ætribjʊt : *attribute* (vb.) is [ətribjʊt] ; *Sounds*, § 51·2. mædʒəsti : *majestic* [mædʒəstik].
9. wɛrɪn : 1 5\*. ðæθ : cp. [hæθ] 14 16 ; see *Sounds*, § 43·121. ønd : because *dread* and *fear* are so closely connected ; 1 13\*.
- fi'r : see *Sounds*, § 42·3. øv : not [əv], to vary the vowels.
11. inθrounid : or [enθrouned] ; see the rhymes in App. VI (4).
13. laikist : 1 8\*.
16. ðæt : 3 20\*. hæn øv ʌs : quicker [hæn øv əs].
22. geinst : see *Sounds*, § 41·181. mɔ:tʃnt : observe the name *Merchant* (*Sounds*, § 38·201).

## 16A.

Careful attention should be paid to the stressing.

1. ai : not to be stressed ; to stress it would make the line monotonously irregular. hau : might also be read without stress.
2. ε'ə : the literary words *ere* and *è'er* (=ever) have the same pronunciation ; see *Sounds*, § 39·41.
4. jʊsles : many, who ordinarily would pronounce [ˈlis], would

give [-les] here, to suggest an old-fashioned form of speech; see 1 8\*.

5. ʒæwið: some would say [-wiθ]; so also in *herewith*; see *Sounds*, § 31·12. prizent: 1 8\*, 5 19\*.

7. igzækt: 14 32\*.

8. aɪsk: 3 19\*. privent: 1 8\*.

10. aɪðə (and naɪðə): this pronunciation, now more common than [i:ðə, ni:ðə], has been in use for well over 200 years; see *Sounds*, § 40·61. hu: emphatic, "those who."

13. ɔ: 13 44\*. ouɹn: but *eccenic* [o(u)ʃiænik]; see *Sounds*, § 29·1.

14. ɔ:lsou: 1 21\*.

## 16c.

3. neitə: 2 73\*.

4. wi' hæv\*: notice how heavy the line becomes if we say [wi: hæv].

6. windz: 13 1\*.

8. əv: or [əv]. tju:n: 13 10\*.

12. glɪmpsi:z: [glɪnsiz] may also be heard. ʒæt: better than [ʒæt].

14. ould: [d] distinctly pronounced. ri:ðid: or [-ed], cp. 15 6\*; see also 5 25\*.

## 17.

4. aɪz: this word must be stressed; some would also stress [ɔ:lsou] in l. 3.

5. əv: or [əv]. bɪfrend: 1 8\*.

6. wɪləðwɪsp: see *Sounds*, § 27·21.

8. ɔn: vowel and [n] not too short. The second [ɔn] is shorter.

10. næn: or [næn].

11. let nɒt: or [let nɒt].

15. klɪə: lax [ɪ]; see *Sounds*, § 42·3.

## 18.

1. ðj antroðn: 13 32\*.
2. ev: or [ɔv].
3. hu'm, wə': half-long forms, because of the slow rate of speech. tu: generally preferable tu\*[tə] in literary English, even of this simple kind.
5. vaiəlet: or with a very short [o] in the second syllable; in ordinary speech usually [vaiəlit]. mōsi: in the pronunciation of moss, mossy, short [ɔ] is now more common than [o:]; some say [mōis], but ~~not~~ [mōsi]. See *Sounds*, § 43·12.
6. frəm: here better than [frəm].
7. fæɪ əz: or, with a slight pause, [fæə|əz].
8. iz ʃaɪnɪŋ: pronounce [z] distinctly; it must not become [ʒ] or disappear.
9. announ: emphatic, otherwise [Announ]; [nn], 1 36\*, 6 9\*. ənd: [ænd] here would add to the heaviness of the line.
10. luisi: see *Sounds*, § 45·521.
11. Note how the line is spoilt if you stress [bat ʃi: iz in hæ greiv ənd ou].
12. difərəns: quicker [difrəns], which would sound ill here.

## 19.

1. aɪskt: not [aɪst], 10 19\*.
2. wət: or [wət]. hær: or [hæ], followed by a slight pause.
3. frəm: or [frəm], though the weaker form seems preferable in so heavy a line.
5. sæfou: see *Sounds*, § 50·14. dɔris: or [dɔris].
6. l(j)ukri:s [lu-] is more usual; see *Sounds*, § 45·521.
7. aɪ: 4 1\*.
8. bilavid: or [belavəd].
9. tʃu:z ðau: be careful of the [-z ð-]. s(j)uɪts: 14 14\*.



## 20.

1. ə, jə: strong forms here would make the line too heavy, considering that the poem requires to be read fluently. window: see *Sounds*, § 44.401.
2. klandlis: 1 8\*.
4. tjum: 13 10\*.
8. mjuzik: *musician* [mju'zi(ə)n].
10. ənd: or [ən].
11. spitlis: 1 8\*.
12. nam: for the mute *b*, see *Sounds*, § 50.3.
15. ɔld: Scotch pronunciation of *old*. The song "Auld-lang-syne" begins: "Should auld acquaintance be forgot."
18. hedz(h)əgz: it is better to pronounce the second *h*, as the word is rare in educated speech; for the omission of *h*, see *Sounds*, § 47.22.
20. klaim\* *climate* [klaɪmɪt] (§ 41.23), *climatic* [klaɪmætɪk].
23. melədi: *melodious* [melədiəs, -dʒəs].
25. əgen: see *Sounds*, § 41.181.
26. graund: verb. These verses are quoted from "The Music Grinders."

## GLOSSARY AND INDEX

The following list contains:—

(i) an index to the subjects treated in the *Sounds of Spoken English*. These are printed in italics and the references are to the sections; “§ 50” therefore means section 50 of the *Sounds*.

(ii) an index to the words occurring as illustrations in the *Sounds*. Occasionally, to save space, the reference is placed against an almost identical word in the *Specimens*. For the same reason, a reference to the *Sounds* given in a note to the *Specimens* is, as a rule, not repeated in the Glossary; wherever an asterisk appears, the reader should therefore look up the note.

(iii) a concordance of the words occurring in the *Specimens*, for which part of the Glossary, a work of great labour, I am indebted to Prof. J. Lawrence of Tokyo University. With the exception of a few very common words (such as *the*, *of*) a reference is given to every occurrence of every word. The references are to passage and line (see note on p. 105), and an asterisk implies that the word is also discussed in the Notes; “7 37\*” therefore means that the word occurs in line 37 of passage 7, and that there is a note on it. These words are reproduced exactly as they stand in the text, where they have frequently been influenced by the word that follows and by the sentence stress. This explains such variations as [bifə', bifə:], [bifə:, bifə:], [bifə:r, bifə:r] and also [konekʃn, konekʃən], etc.

(iv) the words incidentally mentioned in the Notes. These are enclosed in brackets.

(v) a number of additional words, the pronunciation of which has been shown by experience to present difficulty. When two pronunciations are given, both may be considered as common; the first is generally to be preferred.

The same general principles have been observed in the transcription as in the *Specimens*.

### NOTE

Attention is drawn to the very valuable *English Pronouncing Dictionary* by Daniel Jones, now included in Dent's Modern Language Series.

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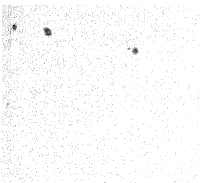
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